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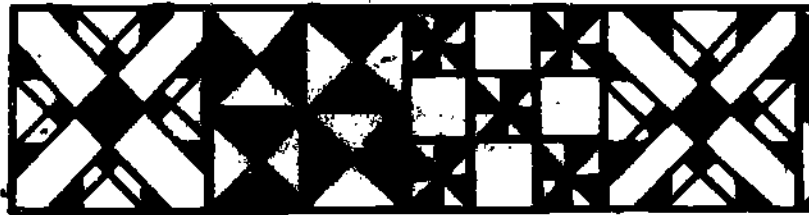
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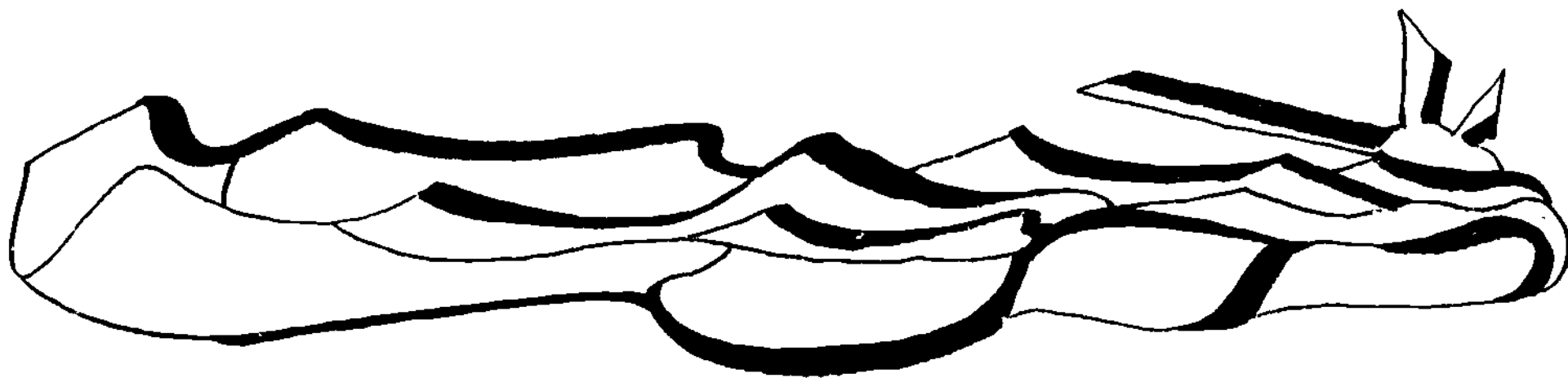
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APPALACHIAN FOLK CRAFTS



FINAL REPORT



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THE APPALACHIAN FOLK CRAFT PROJECT FOR THE HANDICAPPED

**SPECIAL EDUCATION DEPARTMENT
UNIVERSITY OF KENTUCKY
LEXINGTON, KENTUCKY**

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1980

ACKNOWLEDGMENTS

THE STAFF OF THE APPALACHIAN FOLK CRAFT PROJECT FOR THE HANDICAPPED IS DEEPLY INDEBTED TO THE MANY PEOPLE WHO SHARED THEIR TIME AND EXPERTISE WITH US OVER THE PAST THREE YEARS:

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ACKNOWLEDGMENTS (CONTINUED)

PARTICIPATING STUDENTS FROM BEAUMONT JUNIOR HIGH, CENTRAL KENTUCKY RE-ED PROGRAM, HARRISON COUNTY JUNIOR HIGH, LAFAYETTE HIGH AND TATES CREEK SENIOR HIGH.

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APPALSHOP, INC.	COUNCIL FOR EXCEPTIONAL CHILDREN
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TO ALL MENTIONED ABOVE, WE EXPRESS OUR SINCERE APPRECIATION.

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TABLE OF CONTENTS

INTRODUCTION.	1
GOALS AND OBJECTIVES	3
DEVIATIONS FROM AND REFINEMENTS OF WORKSCOPE	5
PROCEDURES.	11
OVERVIEW	11
DEFINE STAGE	12
IDENTIFYING THE PROBLEM AND SOLUTION	12
LITERATURE REVIEW.	12
LEARNER ANALYSIS	14
TASK ANALYSIS.	16
CONCEPT ANALYSIS	20
DESIGN STAGE	22
CRITERION-REFERENCED TEST.	22
MEDIUM SELECTION	22
FORMAT SELECTION	22
PROTOTYPE PREPARATION.	22
DEVELOP STAGE.	24
INTERNAL REVIEW.	25
PROTOTYPE TRYOUT	25
EXPERT REVIEW.	25
PILOT TEST	31
FINAL MATERIALS REVISION	36
DISSEMINATE STAGE.	37
SHORT TERM DEMONSTRATIONS.	38
LONG TERM DEMONSTRATIONS	40

TABLE OF CONTENTS (CONTINUED)

PROJECT DELIVERABLES.	42
CONCLUSIONS AND RECOMMENDATIONS	46
REFERENCES.	48
APPENDIX A: CRAFT MATRIX OF MATERIALS AND PROCESSES.	49
APPENDIX B: MATERIALS REVIEW FORM.	53
APPENDIX C: INTRODUCTION TO TASK ANALYSIS.	57
APPENDIX D: LEARNER ANALYSIS CHECKLIST	67
APPENDIX E: EXPERT REVIEW FORMS.	71
APPENDIX F: PILOT TEST EVALUATION FORMS.	85
APPENDIX G: QUARTERLY REPORTS.	101

INTRODUCTION

The need to improve the leisure skills of both handicapped and non-handicapped individuals has received increasing attention in the past several years. The changing relationship between work and leisure in our society has spurred the movement toward recognition of the relevance of leisure education for all individuals. Recent technology has served to create a situation where direct involvement in paid employment occupies significantly less of an individual's time than in past decades. A further effect of technological innovation has been the development of highly specialized jobs which often do not afford a satisfying degree of personal involvement, creativity, and fulfillment. Gordon (1973) has suggested that these social changes have made the effective use of leisure time a central problem in our society. McMurrin (1973) has called these changes a cultural transformation that has made the preparation to live by avocation as well as by vocation a major challenge to modern education.

The recent emphasis of career education and leisure education on the total life quality of all individuals has served to refocus concern on the fact that the handicapped must be provided with opportunities to engage in meaningful avocational and vocational pursuits. As with the non-handicapped, the handicapped learner may need specific instruction in planning and choosing leisure pursuits as well as in acquiring specific leisure skills. Judith Goldstein, in a 1977 address to the National Committee on Arts for the Handicapped, stated that "the obstacles facing the handicapped individual in realizing satisfying use of free time are not inability or unwillingness; they are privation, ignorance, and isolation" (p. 41). Nesbitt (1978) also stressed the need for specific intervention if the handicapped are to be educated for the benefits of leisure activities. He identified four reasons for providing such intervention: (a) it is a human and civil right; (b) normalization is becoming a U.S. social policy; (c) leisure contributes to rehabilitation, both directly and indirectly, and (d) recreational services are therapeutic for handicapped individuals. Arts and crafts are a means whereby handicapped students can acquire skills that can enhance the quality of their adult life.

Another reason for the increased interest in including folk crafts in the curriculum for the handicapped is the need of these youngsters to have meaningful, quality art experiences. The importance of art to the education of all children, including handicapped children, was recognized in the provisions of PL 94-142 which stated that all handicapped children should be afforded the same level and quality of educational services as afforded non-handicapped children. During the Senate hearings on this bill it was clearly urged that "local educational agencies include the arts in programs for the handicapped with funds from this Act" (REF U.S., 1975). The importance of the arts as a means to both improved academic achievement and to developing the fullest potential of the individual in the areas of creativity, self-respect, and leisure is widely recognized.

The existence of a well established crafts industry in the Appalachian Region of the United States made the development of these skills as a leisure time activity particularly appropriate. While the focus of the project was on developing craft activities as a leisure time activity for the handicapped, it should be noted that thousands of craftspeople in the region supplement their incomes through their craft productivity. It can be assumed that for at least a portion of the target population of this project a similar potential exists. For an additional number the opportunity to market their craft products at various fairs should serve to make this a self-supporting leisure time pursuit.

The Appalachian Folk Crafts Project for the Handicapped (AFCPH) was designed to develop instructional materials which can be used to teach folk craft skills to handicapped children and youth. The Appalachian Folk Craft instructional programs are based on the following assumptions: that instruction in leisure skills is important, that arts can provide significant educational experiences, that non-categorical, "mainstream" educational programming is desirable, and that professionals must work cooperatively to maximize the development of handicapped individuals.

GOALS AND OBJECTIVES

One purpose of the AFCPH was to delineate a model for the development of instructional materials that could be used to achieve the objectives of mainstream leisure and art involvement. A second purpose was to demonstrate the feasibility of this system by employing it to develop instructional programs to teach Appalachian folk crafts to mildly handicapped youngsters in mainstream education and parks and recreation environments. The specific objectives and sub-objectives of the project included the following:

1. To research the state-of-the-art of folk craft activities and programs in the Appalachian Region of the United States.
 - 1.1 To review and analyze the literature in order to identify folk craft activities, programs, and resources of the region.
 - 1.2 To identify key individuals, groups, and agencies who are presently involved in or have the potential to become involved in folk craft activities and programs for handicapped children.
 - 1.3 To collect and analyze materials and resources related to folk craft activities and programs in the region.
 - 1.4 To develop criteria for the selection of those folk craft activities to be included in the program model.
 - 1.5 Select the craft activities to be targeted for materials development.
2. To identify and task analyze critical competencies which comprise the craft activities.
 - 2.1 To identify and select those folk craft activities that will serve as the basis for the program model.
 - 2.2 To develop a systematic procedure for breaking down folk craft activities for the purpose of gaining an understanding of their inherent qualities.
 - 2.3 To identify the necessary subtasks required to perform each craft activity.
 - 2.4 To specify the physical and cognitive requirements needed to perform each subtask.

- 2.5 To specify the entry level for each task analyzed activity.
- 2.6 To specify the skills pre-requisite to the entry level of each activity analyzed.
3. To select, develop and describe an instructional materials development system for providing folk craft instruction to the handicapped.
 - 3.1 To develop a systems design framework for the materials development.
 - 3.2 To specify requisite outcomes upon which to base development of instructional materials.
 - 3.3 To develop instructional programs based on the previously identified competencies and task analysis.
 - 3.4 To develop guidelines and strategies for use by teachers and program managers.
4. To develop a plan for pilot testing the instructional materials.
 - 4.1 To identify and select pilot test sites.
 - 4.2 To select and develop instruments for data collection.
 - 4.3 To organize and sequence pilot test tasks.
5. To pilot test the instructional materials at selected sites.
 - 5.1 To conduct the instructional program with a selected group of teachers and handicapped students.
 - 5.2 To collect, analyze, and interpret data collected from teachers and students.
 - 5.3 To revise the programs based on results of the pilot test data.
6. To develop a manual for implementation of the instructional programs in community parks and recreation programs.
 - 6.1 To observe procedures for carrying out programs in schools and interview resource people for needed adaptations.
 - 6.2 To document contact people and arrangements necessary for implementing program in community recreation agencies.
7. To develop a strategy for dissemination and utilization of the project products.

DEVIATIONS FROM AND REFINEMENTS OF WORKSCOPE

It is not unusual for a project of this magnitude to undergo various alterations as a function of the research and development efforts of the project staff. This occurred on the AFCPH. While all project objectives are met, the approach originally projected proved impractical or inappropriate for some objectives and too limited in nature for others. This section of the Final Report details all deviations from the activities projected in the original proposal, as well as all revisions and refinements in objectives and approach that occurred during the project period.

Objective One: To research the state-of-the-art of folk craft activities and programs in the Appalachian Region of the United States.

No major deviations occurred in meeting this objective and its four subobjectives. The accomplishment of subobjective 1.5, "Select the craft activities to be targeted for materials development", did become more involved than anticipated and consequently resulted in revisions and deviations during the course of the project.

In an effort to compile a list from which to select the craft activities, the AFCPH found no comprehensive approach to and little uniformity among the formats which were identified. A further problem arose from the arbitrary and inconsistent nature of the existing classification formats and a confusion of terminology. For example, it was possible for a single term (such as weaving) to refer to a process, a product, or both. In an effort to alleviate these difficulties and to provide a basis for the selection of crafts, we developed the Craft Matrix of Materials and Processes, found in Appendix A. This two-dimensional matrix includes along the horizontal axis those materials from which crafts might be produced and across the vertical axis the processes that can be applied to each of these materials. A third dimension, the products that could result from these interactions, is not depicted due to its almost infinite nature and to avoid stereotypic uses of materials and processes. The AFCPH then requested special educators, art educators, and craftspeople to review the matrix in order to select and rank five crafts for instructional materials development.

Based on these recommendations, four crafts were originally selected for materials development. However, the further recommendation that instructional programs be developed for various aspects of each craft based on the difficulty of the sequence and/or aesthetic considerations resulted in the decision to develop three instructional programs for each of three craft areas. These included the nine craft units listed below:

1. CANDLEMAKING
 - Molded Candles
 - Sand Cast Candles
 - Hand Dipped Tapers

II. PIECING PATCHWORK AND QUILTING
 Piecing Paper Patchwork
 Piecing Fabric Patchwork
 Quilting Pieced Fabric Patchwork

III. WEAVING
 Paper Loom Weaving
 Cardboard Loom Weaving
 Frame Loom Weaving

The completion of sub-objectives 1.1 "To review and analyze the literature in order to identify folk craft activities and programs of the region" and 1.2 "To identify individuals, groups, and agencies who are presently involved in or have the potential to become involved in folk craft activities and programs for the handicapped" and 1.3 "To collect and analyze materials and resources related to folk craft activities and programs in the region" did result in the refinement of selected project activities. Two additional deliverables were developed as a function of these activities. The review of literature and the identification of individuals, groups and agencies highlighted the fact that there were some individuals in the Appalachian area who actively pursued folk crafts in spite of their handicaps. This is documented in Portraits of Very Special Craftspeople in Kentucky, a series of first person vignettes describing the part crafts have played in the lives of various handicapped artisans. The interviews upon which the book is developed were obtained through a cooperative/contractual relationship with Appaishop of Whitesburg, Kentucky, a non-profit organization engaged in documenting and preserving the cultural identity of Appalachia. It also became apparent that instructors with non-art backgrounds might experience difficulties in maximizing the aesthetic elements of the craft processes. As a result, the Guide to Design: Exercises for the Classroom was developed as a resource to help instructors meet the aesthetic goals of the curriculum.

Objective Two: To identify and task analyze critical competencies which comprise the folk craft activities.

No deviations from this objective statement were made. A complete description of the procedures employed in the task analysis are included in the Instructional Materials Development System produced by the AFCPH.

Objective Three: To select, develop and describe a program model for providing folk craft instruction to the handicapped.

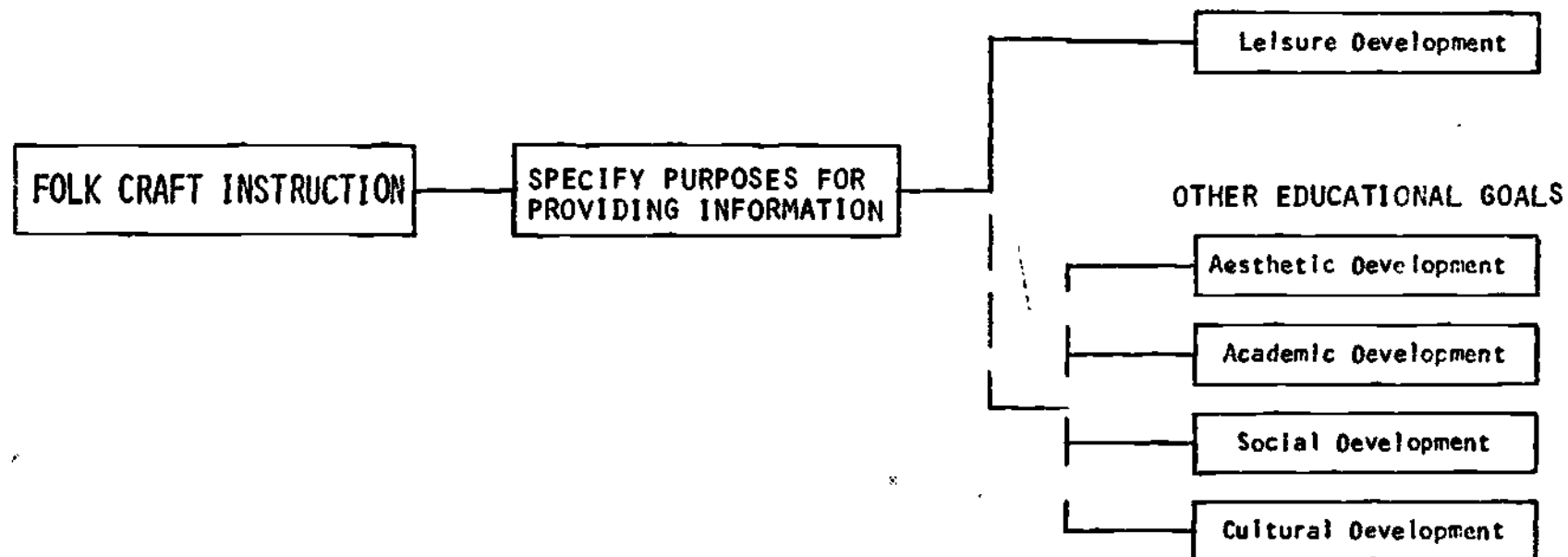
As the project progressed, several deviations and refinements were made in the sub-objectives specified in the original proposal. For sub-objective 3.1 "To develop a systems design framework for the materials development", the Four-D model described by Thiagarajan, Semmel, and Semmel (1974) was adopted. This model, which describes procedures for (1) defining, (2) designing, (3) developing, and (4) disseminating instructional materials, is domain-free and widely applicable. It can lead to the development of materials that

are appropriate for use in a variety of settings (e.g., parks and recreation, segregated classroom, mainstream classroom) and in conjunction with a variety of curriculum orientations (e.g., separate subjects, core curriculum and life-centered). It also allows the teacher a great deal of flexibility in determining the most appropriate use of the materials.

The major deviation from the model as described by its authors involved the expansion of the Design Stage to include the variety of components that were ultimately included in the folk craft instructional programs. Of particular significance here was the development of adaptations for the task-analyzed steps. An additional deviation was the further detailing of the instructional strategies to be used. The Four-D model for materials development does not deal with this consideration. The AFCPH, however, found it necessary to explicate the following strategies: (1) Present the task statement, (2) Demonstrate, (3) Supervise the learners' completion of the step, and (4) Employ correction procedures or implement adaptations as necessary.

For sub-objective 3.3 "To develop instructional programs based on the previously identified competencies and task analysis", it was determined that the specification of performance range, standards for acceptable performance and time limitations were not appropriate for craft analysis statements. This is due to the fact that all steps specified were integral to the craft processes and must be completed as stated to progress to the next step. Allowances for individual learning needs were made in the instructional strategies outlined for the instructor. These procedures permit greater flexibility in meeting individual needs and permit the use of the materials with a broader range of learners.

The concept analysis component of the Define Stage led to the development of a two-strand curriculum model for the instructional programs. At the time of the original proposal development it was anticipated that instructional development activities would be limited to the craft analysis stage. During the course of project activities, however, it became clear that achievement of leisure goals specified in the project rationale required additional development activities. Specifically, it was determined that supportive materials relating to the full range of handicapped learner goals must be developed for teacher use. This resulted in the delineation of the two-strand curriculum schema depicted on the next page. The primary focus of this schema was on the Leisure Skills Development strand. Because this strand deals primarily with the acquisition of skills, it did not require a detailed concept analysis, but involved the careful analysis of task steps. Related instructional considerations--pre-requisite behaviors, learner analysis, adaptations, safety precautions, materials and equipment, and a review of potential problem areas--were also incorporated into this strand. The second strand--Other Educational Goals--provides supportive materials to assist teachers in infusing the folk craft skills into other aspects of the curriculum. This strand required that some form of concept analysis be completed. Review of the educational goals for mildly handicapped youth, which led to the grant proposal, suggested that there were four groupings of educational objectives for which folk craft instruction was relevant. These areas were identified as: (1) Aesthetic Enrichment, (2) Academic Enrichment, (3) Social Enrichment, and (4) Cultural Enrichment. For each of these areas recommendations, background information, teacher directions and/or activities were suggested.



AFCPH CURRICULUM MODEL

The development of four filmstrip and cassette tapes grew out of the requirements of the second strand. These filmstrips, which include an introduction to Appalachian folk crafts and overviews of each of the three craft areas, were developed to provide the cultural perspective of the folk crafts and to motivate students socially and aesthetically to participate in the folk craft processes.

Minor deviations in sub-objective 3.4 "To develop guidelines and strategies for use by teachers and program managers" included the development of implementation strategies for use during the pilot testing with revisions based on the evaluation feedback. This evaluation data was important in revising both task sequences and instructions for materials use, as well as in specifying changes in the craft analyses' steps and additional adaptations.

Objective Four: To develop a plan for pilot testing the instructional materials.

No deviation or expansion was made relative to Objective Four.

Objective Five: Pilot test the instructional materials at selected sites.

The project materials were pilot tested with orthopedically handicapped, mentally retarded, learning disabled, emotionally disturbed and non-handicapped intermediate junior and senior high school students in self-contained special education and mainstream regular classes. The classes were located in two Kentucky school systems: Fayette County (small city/suburban) and Harrison county (small town/rural). A deviation from the original grant proposal involved the additional pilot testing of the materials in two parks and recreation programs for the handicapped. These Fayette County programs included a group of junior high students with moderate to severe orthopedic handicaps, and a group of junior high behaviorally disordered students. This was to enable us to collect data regarding the appropriateness of the materials for these settings since parks and recreation personnel were clearly designated by us as targeted users of the materials.

Another deviation was in the handling of the pilot test data. The nature of the instructional programs required formative evaluation of the materials which precluded the collection and statistical treatment of pre- and post-test data. Descriptive data was collected from the teachers on each of the instructional sequences and for each unit of the instructional packages. In addition, adaptations developed by teachers and students were noted. During the pilot-test debriefing session a final materials evaluation form was completed. This information was summarized, organized and collated to provide a basis for materials revision.

A final deviation from the original pilot test plans involved the formative evaluation of the Design Guide. This Guide, developed as a function of needs identified through the literature search and pilot testing of the curriculum materials, was pilot tested in the late Spring, 1980, by teachers who had completed evaluation of other AFCPH curriculum materials.

Objective Six: To develop a manual for implementation of the instructional programs in community parks and recreation programs.

During the pilot test of the materials a variety of user needs were identified as being equally applicable to all members of the targeted audience. The inability to distinguish sets of information needed only by parks and recreation personnel or only by classroom teachers, coupled with the expressed purpose of enhancing cooperative programming between these two groups, resulted in the development of a generic Instructor's Manual. This Manual included the following sections:

I. PHILOSOPHY AND RATIONALE

Introduction

A Rationale for Arts and Crafts Instruction

The Importance of Mainstream Experiences

Need for Improved Communication and Cooperative Programming

II. USING THE CURRICULUM

Before Instruction

* Selecting a craft unit

* Planning craft instruction

During Instruction

* Gaining the learners' attention

* Demonstrating the craft analysis steps

* Supervising the learners' completion of the step

* Closing the session

After Instruction

* Evaluating the lesson

* Programming for generalization, motivation, and enrichment

Special Considerations

* Working with students who have physical and sensory disabilities

* Managing behavior

Objective Seven: To develop a strategy for dissemination and utilization of the project products.

No changes occurred in pursuing this objective as outlined in the original proposal. The ultimate goal of developing a means to produce and distribute the instructional materials was not realized, however. A draft version of the Appalachian Folk Craft Curriculum was submitted for consideration by the Market Linkage Project, but was rejected due to the bulkiness of the materials and an anticipated thin market for the curriculum. Limitations of time and money precluded the serious pursuit of additional outlets. Plans have been formulated to submit the final version of the materials to LINC for reconsideration after the close of the project and to pursue other possible dissemination sources as needed.

PROCEDURES

OVERVIEW

The Appalachian Folk Craft Project identified the Four-D Model as the preferred model for the development of folk craft materials for the instructors of handicapped students. This model was selected because it can be used in any service-delivery setting and with any curricular model. Further it provides both the developer and the materials user with a systematic approach to developing and teaching craft skills and it can be used with virtually any craft. While the specificity of instructional program development in the crafts went beyond that originally detailed by Thiagarajan, Semmel and Semmel (1974), all of the requisite development activities fit the basic Four-D structure. The AFCPH Instructional Materials Development System provides a detailed accounting of the selection and use of this model. This section of the Final Report extracts from the Define, Design, Develop, and Disseminate stages of the development model.

DEFINE STAGE

IDENTIFYING THE PROBLEM AND SOLUTION

The instructional problems identified by the Appalachian Folk Craft Project were the need for improved use of leisure time and improved art opportunities for the handicapped. Given this problem definition, the solution generated needed to be encompassing enough to address both leisure and art objectives. Considerations relative to appropriateness of various options included the following:

1. Is the solution practical for this population (the mildly handicapped) in terms of cost, resources available, and time required?
2. Will the solution be attractive to its target audience?
3. Is the solution constructive? Does it provide opportunities for growth and development?
4. Does the solution provide opportunities for creative expression?
5. Does the solution provide opportunities for social integration into community activities?

While there are a variety of activities that could meet all of these criteria, the existence of a well-established crafts industry in the Appalachian Region of the United States made teaching folk crafts an appropriate solution. Instruction in folk crafts provides for the development of leisure time skills, incorporates the arts and is culturally relevant to the individual's environment.

LITERATURE REVIEW

Folk Craft Instruction. The goal of the Appalachian Folk Craft Project was to expand the leisure opportunities of the mildly handicapped through instruction in folk craft processes. An important early consideration, then, centered on the determination of whether existing instructional programs could be adopted or adapted for this purpose or whether new materials would have to be developed. This called for an exhaustive effort to identify, locate and evaluate existing materials and programs.

The materials located through this search are described in an Annotated Bibliography section of the Resource Guide developed by AFCPH. The materials reviewed for inclusion in the bibliography included those that dealt with folk crafts generally as well as those specific to three craft areas: (1) weaving, (2) candle-making, and (3) piecing patchwork and quilting. Materials reviewed were obtained from the Appalachian Special Collection at Berea College, the University of Kentucky libraries, other regional and local libraries, through ERIC searches, and from existing bibliographies of materials. Each material was evaluated along e

variety of dimensions using the evaluation form included in Appendix B. The evaluative dimensions utilized by the AFCPH assessed the cultural authenticity of the craft program, the aesthetic value of the processes described, the extent to which the instructional programs were product-oriented or process-oriented, the completeness of the instructional steps, the extent to which adaptations for handicapping conditions were included, the completeness of the materials and equipment listings, the extent to which attention was paid to integrating the craft into the total school curriculum, the educational explicitness of the goals and objectives, and the appropriateness of the materials for use by an instructor unfamiliar with the craft.

Evaluation of the materials revealed that both those designed for general folk craft instruction as well as those designed specifically for teaching crafts to the handicapped did not encompass various evaluation dimensions. The following limitations were noted:

1. The description of steps was not completely or explicitly stated and the craft processes were not described comprehensively.
2. Prior knowledge of the craft processes was often required for successful use of the materials.
3. The listing of materials required was incomplete and the safety precaution recommendations were frequently incomplete and inadequate.
4. Little or no consideration was given to any adaptations required by the mildly handicapped.
5. The processes described often had not been derived directly through oral tradition and were not representative of authentic Appalachian folk craft processes.
6. Frequently the processes described were antithetical to quality art expression.
7. Little or no attention was paid to the integration of the folk craft into the total school curriculum.
8. The goals and objectives of the folk craft instruction were not educationally explicit.

These findings applied equally to instructional materials dealing with those craft areas targeted by the AFCPH and to those dealing with other craft areas and pointed to the need to develop new instructional materials for teaching Appalachian folk crafts to the handicapped.

Arts Instruction. A related literature search, included in the Annotated Bibliography and the State-of-the-Art sections of the Resource Guide, reviewed the status of visual arts instruction with the handicapped. Despite the recent development of a few significant visual arts efforts designed to benefit handicapped

learners, this review underscored the inadequacy of opportunities in this area. This inadequacy maintains despite the documentation of the many benefits of arts instruction for the handicapped. Access to arts experiences continues to be even more limited for the handicapped child than for the non-handicapped. Smith and Perks (1978) have noted that meaningful art education experiences are not being provided for handicapped children in the majority of schools in this country with only a small fraction of handicapped children enrolled in public education receiving any art education at all. Where art experiences are offered, they are too frequently in the form of isolated courses or an occasional field trip to an exhibit, rather than a vital component of the total educational program (Appell, 1978). A lack of trained personnel who can provide art experiences for the handicapped as well as the inaccessibility of many public arts facilities contribute to the dearth of even those rudimentary experiences.

Increasingly, as "frills" such as art instructors are slashed from school budgets, the classroom teacher--in both special education and regular classes--assumes the major responsibilities for arts instruction. These individuals typically lack art training and/or preparation in teaching the arts. This fact, coupled with the dismal product-oriented quality of most of the instructional programs in arts for the handicapped required that careful attention be given to the creative/aesthetic aspects of the AFCPH instructional materials. The process orientation and the Aesthetic Enrichment section included in the instructional packages were developed to specifically address these needs. It was also determined that additional attention was required if the aesthetic and creative goals of folk craft instruction were to be fully realized. For this reason, a separate design guide was developed to assist the instructor in teaching the basic elements of design. A Guide to Design: Exercises for the Classroom includes a series of activities exploring the five elements of design: line, shape, space, texture and color. Use of this guide, either in conjunction with the craft programs or separately, is designed to remediate at least some of the problems identified in the literature review.

LEARNER ANALYSIS

Learner analysis is the second component of the Define stage which follows the front-end analysis or literature review. In order to accomplish this phase the population for whom the materials were to be developed had to be specified. Because the AFCPH wanted to develop instructional materials that would encourage the infusion of leisure education through folk crafts into the entire curriculum, the target audience was identified as teachers and parks and recreation personnel who work with mildly handicapped adolescents. Specifically, the target population was delimited as follows:

Instructors of mildly handicapped youths (e.g., educable mentally retarded, learning disabled, behavior disorder, and orthopedically handicapped) involved in self-contained or integrated school and/or parks and recreation programs.

Learner analysis constitutes an important step in the instructional development process for it affects all succeeding stages of development. Learner preferences determine decisions regarding materials style and

format, language usage, the size of learning steps, the detail of the instructional sequence and the need for the inclusion of support materials. Furthermore, final packaging and dissemination decisions are closely related to the characteristics and preferences of the target learners. Thiagarajan, Semmel and Semmel (1974) identified variables in four areas--subject matter, attitudes, language, and tool skills--that are relevant to the analysis of the target population specified.

Learner characteristics on these dimensions were determined on the basis of (a) the general knowledge of teacher characteristics possessed by project staff and (b) selected interviews. Based on this analysis, the following assumptions were made:

1. The target population will have only minimal skills in the folk craft processes and in design. Their knowledge of the heritage/history of which the folk crafts are a part will also be limited, as will be their knowledge of safety hazards.
2. The target population will not be practiced in analyzing the skills needed by handicapped pupils to participate in craft instruction. A learner analysis checklist for each of the crafts will be needed.
3. A portion of the target population will have knowledge of the characteristics of mildly handicapped pupils and will be able to make some adaptations to accommodate problems associated with specific disabilities. Non-special education teachers may need additional assistance to successfully adapt folk craft processes.
4. Classroom teachers will be knowledgeable about the curriculum and will be able to relate some craft skills to other academic subjects. Assistance in all of these areas will enhance materials usage.
5. The population will be enthusiastic about the use of folk crafts in their instructional programs. Printed materials with illustrations will be preferred. Audio-visual materials will motivate the learners, prepare them to participate in the processes, and enhance their knowledge of design possibilities.
6. The population will not have a wide variety of resources on hand to use for motivational and supplemental assistance. Audio-visual aids and resource listings will be desired.
7. While the general language level of the population will be at the college level, most specialized craft terminology will be unknown.
8. The skill levels of the target population will be varied in regard to motivating and managing groups of handicapped students in folk craft instructional settings. Written suggestions for doing this will be helpful.

9. The population will have sensory, perceptual, and motor skills necessary for teaching the crafts selected.

These assumptions guided the general development of the AFCPH materials. It will be important for other developers to list their findings regarding learner characteristics. Differences in target audiences will lead to variations in the materials development process. For example, a target audience limited to producing craftspeople with advanced special education training would probably require considerably less specificity in the instructional program than would a more varied and less specialized audience.

TASK ANALYSIS

The third component of the Define Stage is breaking each of the craft processes down into its subtasks. Because of the nature of its materials development effort--preparing instructional materials that will enable naive users to teach folk crafts to mildly handicapped youngsters--the AFCPH found that it had to broaden the task analysis step to include various other considerations. These include (1) Selecting the crafts; (2) Working with the Craftspeople; (3) Specifying prerequisite behaviors; (4) Adapting for individual differences; and (5) Specifying additional information. Each of these are discussed in the following paragraphs.

Selecting the Crafts. Utilizing the crafts matrix and criteria for selecting the crafts (both previously described), the Project Advisory Board selected and rank ordered five crafts for instructional materials development. Based on these recommendations, weaving, candlemaking, piecing patchwork and quilting were the three craft areas selected. The experts further recommended that instructional programs be developed for various aspects of each craft, based on sequence difficulty, and/or aesthetic participation. This resulted in the development of instructional programs for the nine craft activities listed below.

1. CANOLEMAKING
 - Molded Candles
 - Sand Cast Candles
 - Hand Dipped Tapers
2. PIECING PATCHWORK AND QUILTING
 - Piecing Paper Patchwork
 - Piecing Fabric Patchwork
 - Quilting Pieced Fabric Patchwork
3. WEAVING
 - Paper Loom Weaving
 - Cardboard Loom Weaving
 - Frame Loom Weaving

Working with Craftspeople. When maintaining authentic folk craft processes is an important goal, the active participation of practicing artisans is essential. Such involvement is particularly critical to the successful development of authentic craft analyses. The AFCPH used two craftspeople in each of the crafts as the primary sources for the development of the craft analyses.

The interaction with each of the craftspeople was structured to elicit the desired assistance in a useful and organized manner. Before the interview each artisan was provided a simple written description of the task analysis procedure (see Appendix C). Each observation/interview took place in the studio of the crafts-person. These sessions were tape-recorded and written notes were taken on each step observed.

After completion of the initial interview/observation, a carefully written sequence of the task steps was developed. This initial craft analysis was then submitted to the craftsperson for review and revision. The revised craft analysis was then used as the basis for an observation/interview with the second craftsperson who verified, altered, or expanded the craft analysis. Where idiosyncratic differences in the craft processes existed between the two craftspeople, a decision was made as to which of the processes was better suited for our purposes. The refined version of the craft analysis completed after the second interview/observation was the one that was verified during the Design stage.

Specifying Prerequisite Behaviors. Once the craft analysis was developed, the behaviors prerequisite to completing the analysis were specified. This involved listing all of those skills a participant must demonstrate in order to complete the craft process as taught through the craft analysis. This listing provides a guide for determining the appropriateness of the instructional unit for each learner and what additional planning, if any, is needed for individualized instruction during the teaching of the craft process.

Formulating the prerequisite behavior list involved completing an activity analysis for each step in the craft process. The necessary cognitive and motor skills were identified and then checked for redundancies and organized for use. The AFCPH identified three skill areas as generic to all crafts. They are:

1. Identifying materials and equipment;
2. Following teacher directions; and
3. Grasping, picking up, manipulating, placing, and releasing objects.

The total list of prerequisite behaviors identified provides the basis for developing a learner analysis checklist that can be used to determine each pupil's readiness to complete the craft analysis as described. This checklist may be completed by the teacher on the basis of either his/her knowledge of the pupil's skills or by informally observing and assessing the individual learners. An example of the learner analysis checklists developed by the AFCPH can be found in Appendix D.

Adapting the craft analysis. Teachers should have no difficulty instructing learners who have all of the prerequisite skills. For these individuals the basic craft analysis, if carefully developed, is sufficient. For participants lacking prerequisite behavior, however, instructional materials included options for adapting the instruction to meet individual needs. The AFCPH determined that in cases such as these the teacher has three options. They are to:

1. Teach the prerequisite skill;
2. Decide that the instructional program is not appropriate for the participant; and
3. Use adaptations which modify the materials, equipment, and/or craft analysis to accommodate the learner.

It can be assumed that at the secondary school level, most mildly handicapped students have acquired the basic skills and concepts (e.g., mid-point, right and left directionality, etc.) that are prerequisite to performing the craft activity. The craft activity itself can provide a good test of the student's functional use of these concepts and skills. Remedial instruction, if required, can take place prior to the teaching of the craft processes or can occur within the context of the craft activity itself. When the latter approach is used, teachers must allow additional time for the craft instruction. They must also be prepared to provide whatever additional teaching aids and materials that may be needed.

It also is assumed that most mildly handicapped and non-handicapped individuals are able to participate in the craft activity at one level or another. The explicit philosophy of the AFCPH was that all students should be involved in the craft project as completely and as independently as possible. Although the goal of learning a leisure skill may not be fully realized by all participants, educational and social goals are attainable through lower levels of involvement, including observation. Before deciding that a crafts project is not appropriate for a given individual, the instructor should carefully consider his/her own goals, the time constraints, the availability of resources and the functioning level of the participants.

A third assumption of the AFCPH was that most participants will be able to learn the craft by using the steps described in the craft analysis. Nonetheless, some forms of individual differences will make it necessary to adapt the instruction. The extent to which adaptations will be necessary can be roughly gauged from the results of the learner analysis. The instructor will then have to develop ways to maximize the skills that the student does have in order to facilitate optimal functioning and participation in the craft process.

The AFCPH included a number of suggested adaptations within the craft analysis section of the instructional materials. These adaptations included ones that were developed on a prediction basis during the initial development stage as well as those developed as a function of the pilot test experiences. It became clear to the AFCPH staff, however, that it would be impossible to include every adaptation that every handicapped student might require for a folk craft sequence. Because of this, a section of the Instructor's Manual was devoted to strategies for adapting instruction. This section explicated four approaches to developing adaptations. They included:

1. Refining the craft analysis;
2. Altering materials/equipment; and
3. Altering the craft analysis.

These approaches are described in detail in the Manual. The selection of any one of these strategies by the instructor should be predicated on the goal of minimizing the extent to which the authentic folk craft process is modified by the prescriptive changes and maximizing the independent functioning of the participant.

Specifying additional information. The instructional use of the craft analysis required the specification of additional information supportive of the craft processes. The purpose of these support sections was to ensure that the naive users of the materials have access to all information necessary to teach the craft process. A thorough listing of all materials and equipment, a glossary of terms, and a problem solving or "Helpful hints" section was included for each craft analysis developed. Each of these support sections is described in detail below.

Materials and equipment: This listing was obtained from a thorough review of the craft analysis steps and included complete information on the quantities, specifications, and purposes of all materials and equipment required. Some of the crafts required the use of specific types of materials or equipment, either to ensure a high quality or to provide an easier medium with which to work. The craft consultants frequently provided this information during the interview process. They also suggested commercial suppliers for hard-to-find materials (e.g., 145° candle wax, in some areas, is only available through specific petroleum distributors). Books and other printed material were also used in developing a detailed listing of needed supplies. A comprehensive materials and equipment list both assists instructors in their planning and increases the probability that the instruction program is implemented successfully.

Glossary: Definitions of those terms that may be unfamiliar to the novice were provided here. Terms specific to the craft were defined through use of reference materials, the dictionary, and the craft consultants.

Helpful Hints: In every craft there are certain problems and mistakes which may plague the beginner. These problems frequently involve processes and skills which are mastered only by practice. Other difficulties may be due to improper materials selection and/or not adhering closely to the procedures specified in the craft analysis. While the concept of "profiting from mistakes" is a legitimate part of any process-oriented learning experience, pupils who view their initial efforts as successful will tend to be motivated to experiment further with crafts. Therefore, a problem solving section which provides an overview of some of the problems frequently encountered by the beginning craftsman were developed. The

section entitled Helpful Hints in the overview describes why specific problems or flaws occur in the finished product and suggests methods for avoiding them.

The helpful hints section was developed with the aid of the consultant during the development of the craft analysis and by studying various written materials on the craft. When problems occur the pupils and teacher should work together to generate possible solutions.

CONCEPT ANALYSIS

The fourth component of the Define Stage focuses on an analysis of the concepts to be taught. The purpose of the second strand of the curriculum model (see page 8)--Other Educational Goals--is to assist teachers in infusing folk craft instruction into their program/curriculum. The AFCPH identified four groupings of educational objectives, in addition to the objective of leisure skill development, for which folk craft instruction was relevant. These areas were identified as: (1) Aesthetic Enrichment, (2) Academic Enrichment, (3) Social Enrichment, and (4) Cultural Enrichment. The instructional objectives for each craft area were specified on the basis of both strands and are included in the instructional package. The four educational areas of Strand Two are explicated in the following paragraphs.

Aesthetic Enrichment. Incorporation of the Aesthetic Enrichment area will assist the instructor to accomplish two general goals. These are:

1. The exposure of the handicapped learner to new concepts from the discipline of art.
2. The development of new avenues for self-expression for the handicapped learner

While the basic craft process as described does provide an art experience for the handicapped learner, additional emphasis on aesthetic enrichment can encourage further individual artistic expression, thereby intensifying the impact of the basic craft experience. The Aesthetic Enrichment section of each individual craft program deals with more advanced skills/techniques which will motivate the learner to explore with the basic line, form, shape, texture, or color of the craft product. The instructor should teach the participant the basic craft process first and then introduce more advanced design concepts.

The instructor's decision to integrate these suggestions will be based on his/her program goals and the analysis of the needs and skills of the individual learner. If this unit is to be the learner's primary source of exposure to the visual arts, and/or if the instructor wishes to enhance the basic craft skill, this material should be incorporated into the instruction.

Academic Enrichment. Integration of academic objectives with the folk craft instruction can facilitate the achievement of a multiplicity of objectives deemed appropriate for an individual handicapped learner. Each

Instructional program contains an Academic Enrichment section which describes skills from a variety of curriculum areas which may be taught or generalized (used functionally) during the teaching of the folk craft. If the instructor wishes to stress these dimensions, this section should be carefully reviewed. Within the public school setting the determination of the functioning level and objectives for each student will already have occurred as a part of the Individualized Education Program (IEP) development process. An examination of the IEP's short-term instructional objectives for a particular participant in light of the objectives presented in the Academic Enrichment section will assist the instructor in determining which craft units should be taught. During the folk craft instruction, the teacher may wish to stress those objectives that are common to all participants. However, those that are common to a small number of pupils or to an individual participant should be considered as well.

Social Enrichment. An implicit goal of all programs for handicapped persons is normalization--that is, the process by which the handicapped person functions optimally within the context of his/her community, with other members of the community accepting the handicapped person as an individual. That community, of course, exists in many different strata--the immediate peer group, the total school or workplace population, the neighborhood/city in which the individual resides. Regardless of the strata, the implicit goal of normalization is applicable. Resource persons may need to be located and contacted to assist in implementing normalization objectives and to design appropriate activities. The instructor is encouraged to explore avenues through which members of the community may be encouraged to interact with handicapped participants and through which handicapped learners may interact with non-handicapped community members. Such mutual cooperation can enrich the unit and its impact upon the learner.

Cultural Enrichment. The craft activities task analyzed by the AFCPH and incorporated in the AFCPH instructional materials represent a small but important segment of the culture of the Appalachian region. Understanding the part that crafts have played in the basic survival of the early pioneers and the way in which art forms have been preserved through oral tradition helps to instill a much deeper appreciation for the craft processes and hand-made items. Appalachian music, dance, and folklore offer a whole world to explore and enjoy. It is hoped that participants will be exposed to the cultural aspects of crafts to further enrich their experience. The Resource Guide developed by AFCPH, in addition to the Cultural Enrichment section of the materials themselves, may all be helpful in integrating cultural appreciation considerations into folk craft instruction.

DESIGN STAGE

The second stage of the instructional development process focuses on the design of the prototype instructional materials. The Four-D model specifies four steps to the design stage:

- (a) Developing a criterion-referenced test,
- (b) Selecting a medium,
- (c) Developing a format, and
- (d) Preparing the prototype

CRITERION-REFERENCED TEST

The AFCPH developed materials that can be used by teachers to lead handicapped learners through a craft process to the production of a craft object. The criterion selected for this objective was the degree to which teachers are successful in using the AFCPH materials to that end. The criterion is an observable criterion rather than a paper and pencil test. The test of the materials is whether or not handicapped pupils develop craft objects as a function of their teachers using the instructional materials.

MEDIUM SELECTION

The basic medium selected for presenting the crafts process was that of printed materials. Printed materials were selected because (a) their cost would be within the budget allowances available to the AFCPH, (b) teachers prefer the use of printed materials, (c) printed materials are easily reproduced, assembled, and distributed, and (d) printed materials are easily and economically revised. During the development process, however, it became apparent that multimedia presentations would greatly enhance the motivational and instructional characteristics of the materials. The AFCPH selected multimedia consultants to assist in the preparation of four filmstrip-tapes on the folk craft tradition in Appalachia and each of the three craft areas. The use of media to illustrate a visual art form has obvious merits.

FORMAT SELECTION

Project staff determined that the best format for the materials would be the self-instructional format. The materials are to be used by individual instructors within their own program setting. It was assumed that the instructors would have minimal access to someone who could teach them the various crafts. Therefore,

the materials should be designed to include all the information required to teach the craft. These considerations dictated the selection of the self-instructional format. Given the range of knowledge about the crafts and/or instructional needs of special populations predicted for the target populations (teachers and parks and recreation personnel) a detailed instructor's manual was prepared to describe how to use the materials and to serve as a primer of special instructional considerations.

PROTOTYPE PREPARATION

Prototype materials were developed by project staff using the previously described processes. Narrative materials were typewritten. Graphic depiction of task analysis steps were hand drawn by an artist. All printed materials were duplicated using standard photocopying (Xerox) equipment. These printed materials were used as the basis for the development of the media materials.

DEVELOP STAGE

Formative evaluation procedures were implemented beginning in the early developmental stages of the materials. Figure 1 illustrates the process utilized. Each of these phases will be described below.

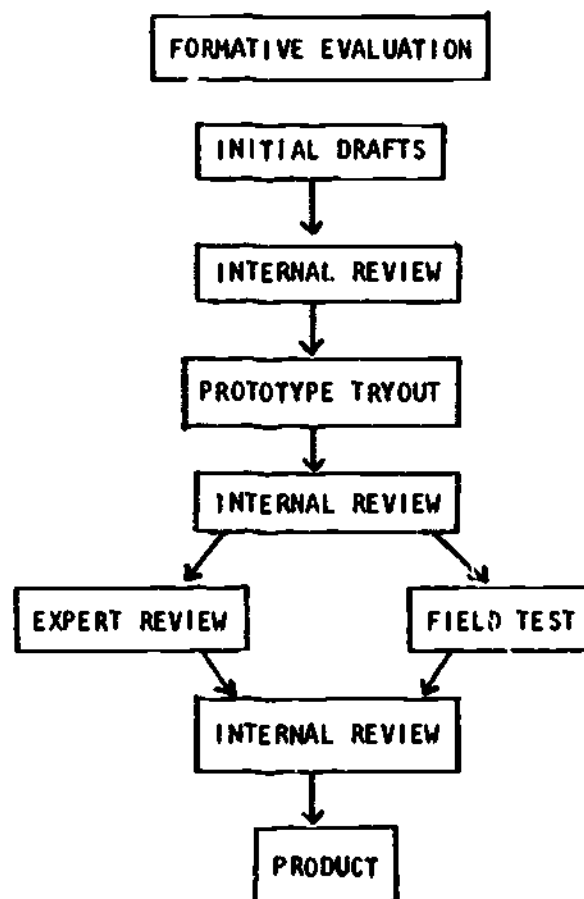


FIGURE 1: Formative Evaluation for Appalachian Folk Crafts Project

INTERNAL REVIEW

Once a draft of an instructional package section was completed, it was submitted to the project staff for review. All recommended revisions were discussed and decided upon in a subsequent staff meeting. This process was continued until no further revisions could be generated by the staff prior to the next stage of the review process.

PROTOTYPE TRYOUT

Two types of prototype tryout were utilized. The first involved a naive user completing the craft analysis steps as written with one or more staff members noting those steps which caused confusion for the user or appeared to be out of sequence. The second involved a naive user employing the task analysis to teach the craft process to children. The draft of the craft analyses was revised based upon the data collected through these means.

EXPERT REVIEW

This stage of the formative evaluation process was used to gather editorial feedback from a number of professionals regarding the materials' usability, effectiveness and appropriateness. Professionals from the fields of special education, instructional design, art education and leisure education for the handicapped participated in the expert review of the AFCPH instructional packages. Evaluation instrumentation was developed for this review and is included in Appendix E. These questionnaires and the instructional packages were sent to the participants prior to the meeting which was held in early July, 1979 in Lexington, Kentucky. The recommendations from the expert review and how the project addressed each of these are summarized in the following tables.

TABLE 1: EXPERT REVIEW RECOMMENDATIONS AND AFCPH RESPONSE

RECOMMENDATION	RESPONSE
1. Attach a firm statement of philosophy and specific objectives to the curriculum materials and use this statement to focus on the appropriateness and usefulness of the folk crafts experience in a leisure and educational context for handicapped students. This statement should be formulated with respect to the overall curriculum, rather than for each craft module.	Draft completed.
2. Some type of activity analysis should be made on each craft activity to aid the user in determining the appropriateness of the craft for specific populations and to aid in the selection of activity modifications.	Has been done relative to the prerequisite skills. Will complete a general section on devising adaptations for pilot testing.
3. Content materials summarizing the characteristics of the intended target population should be attached to provide information for those users not familiar with handicapped students.	Completed. Will be included as separate section or appendix to introduction.
4. Information on other handicapping conditions (such as TMR) for which the materials might be useful may be considered for inclusion in order to increase the number of potential users and the overall value of the materials.	No plans to expand the pilot test beyond the mildly handicapped as specified in the original grant proposal.
5. Attention should be given to the organization of the materials format and packaging to provide for maximum motivation for use by potential users. For each craft, the sections on background information of folk crafts, strategy and design should be moved to the front of the materials and should be followed by the task analysis section. Specific content areas which should be added include: procedures for training potential users; references on how materials can increase socialization and community integration; and a more comprehensive guide for using the materials.	User guide and strategy guide completed in draft form. Social integration strand in process. Reorganization places aesthetics strand second. Design Unit will be moved to user/strategy guides. In technical sections format seen as appropriate. The suggestion of moving the background sections to the front is contradictory to the advice from the Advisory Board.

TABLE 1: CONTINUED

RECOMMENDATION	RESPONSE
6. The illustrations should be integrated into the materials in two ways: (1) as small illustrations which correspond to task steps; and, (2) as larger illustrations to be used as teaching aids or as masters for transparencies. The drawings themselves should be kept as simple as possible.	Small illustrations for each statement will not be possible in pilot-test version due to (a) cost, (b) loss of visual information. [Specific illustrations have also been redone as per recommendation.]
7. The language of the task analyses should be modified to be directed toward the teachers using the materials and redundancies should be removed.	T/A language is being reviewed. Will be evaluated during pilot test.

TABLE 2: CONCLUSIONS FROM DISCUSSION OF TECHNICAL APPROPRIATENESS

CONCLUSIONS	RESPONSE
1. The clarity to the documents would depend on the intended audience;	Clarification of target audience as teachers.
2. The Task Analysis approach was appropriate, but tended toward wordiness;	Wordiness will be assessed in pilot test.
3. There was a need for clearly stated philosophy and specific objectives, especially in relation to the importance of the project and for specific adaptations for handicapped students;	Draft completed.
4. Technical quality was good; there was a need to emphasize the artistic elements;	Aesthetic strand being developed to further illustrate Design section implementation.
5. The format was appropriate and did facilitate use by an instructor;	Will pilot test for revisions.
6. Illustration material needed some revision, or in some cases needed to be added;	Revisions made.
7. There was a need for the adaptations to address more types of handicaps more specifically and to separate cognitive and motor adaptations;	Additional adaptations will evolve from pilot test. Particularly need to be added to behavior disorders (affective, motivational). Cognitive and motor sections already separated. A general section describing procedures for developing adaptations is to be completed.
8. The materials were seen as instructional and resource materials which could be used in educational, art, vocational and recreational settings, with both handicapped and non-handicapped individuals.	This reaffirms stated use goals for the materials as specified in User's Guide.

TABLE 3: RECOMMENDATIONS FOR STRAND MODEL

RECOMMENDATION	RESPONSES
1. The steps (not sub-steps) of the Task Analysis (presented in Strand 1) serve as the basis for making the determination of what should be presented in other strands (2, 3, 4 and 5 in the model).	Developing directions on how to select and incorporate strands.
2. It is unrealistic to expect that there will be an activity in each of the five (5) strands that corresponds to each step in Strand 1.	The other strands are being developed in more general ways (e.g., suggestions for social integration).
3. The model, as illustrated, is hypothetical. Based upon experience with its application, it may be necessary to add or combine strands (e.g., Aesthetics and Folklore Information may fit together).	The fifth strand is now the "Cultural Aspects" strand. Its purpose is to stress the social/cultural context of the folk crafts, as per the philosophical statement "Folk crafts have the potential to facilitate integration in community affairs and cultural heritage and to aid in the socialization process."
4. The Strand on Skills Training should focus on the Task Analysis, plus learner analysis.	Developing section in User Guide prescribing learner analysis skills.
5. The Strand on Integration with other Subject Matter should present examples and not be all-inclusive. The subcontractor should use the steps of the Task Analysis as the basis for where suggestions should be made.	Completed.
6. Staff will need to develop suggestions for activities that could be performed in the strand on social integration.	Planned.
7. The Aesthetics Strand should reflect the information on design that has already been developed (but the consultants did not review).	In process.

TABLE 3: CONTINUED

RECOMMENDATION	RESPONSE
8. The Folklore Strand may involve existing books and resources plus the Appalachian Folk Crafts Project for the Handicapped materials. •	Developing references from Annotated Bibliography. Suggestions will also be made for enrichment activities. Plans being made for development of 10-15 minute cassette/filmstrip for all modules to emphasize cultural heritage.
9. Every effort should be made to describe each activity area Strand on a single page so that the user can use the materials as a manual.	Adapted format being explored. Presentation materials for conceptual model being prepared.

Based upon the expert review, additional sections were written, the instructor's Manual was revised, and all corrections noted in the technical review were made. This revised version of the instructional packages constituted the pilot test version. The following sections were included for each package:

Introduction

Procedures for each of the three craft analyses

Overview

Prerequisite Behaviors

Materials and Equipment

Craft Analysis

Adaptations

Devising Adaptations

Educational Correlates

Safety Precautions

Problem Solving

Design

History

Glossary

References

PILOT TEST

The purpose of the pilot test was to obtain feedback from a representative group of potential users of the curriculum materials working under relatively natural conditions teaching the craft processes to mildly handicapped youths. Included in the AFOPH pilot test were teachers with backgrounds in special education, art education, and recreation. The project was interested in how effective the materials were in meeting the stated goals, the appropriateness of their use in various settings, ways in which the materials could be improved and any additional benefits which could accrue from utilizing the materials. Included in the pilot test were the following activities: the pilot test instrumentation, selecting the pilot test sites, conducting the pilot test orientation, supervising the actual pilot test, collecting the data, summarizing the data and making revisions based upon the pilot test results.

A draft of the evaluation instruments was prepared and submitted to the AFCPH staff by Leisure Information Services, a subcontractor. The project staff revised this set of data forms to meet project objectives. Table 4 describes the instrumentation used. Copies of the actual data forms may be found in Appendix F.

TABLE 4: PILOT TEST INSTRUMENTATION

<u>TITLE</u>	<u>PURPOSE</u>	<u>ADMINISTERED BY</u>	<u>COMPLETED BY</u>	<u>WHEN COMPLETED/ ADMINISTERED</u>
Teacher Data Form	Obtain teacher demographic data	Project Staff	Teachers	Prior to field test
Student and Classroom Data Form	Obtain student demographic data and information on classroom size, location, types of students, etc.	Project Staff	Teachers	Prior to field test
Adaptations Questionnaire	Document usefulness and appropriateness of recommended adaptations and describes all additional adaptations developed by the instructor.	N/A	Teachers	As adaptations are used
Teacher Problem Sheet	Obtain anecdotal feedback about problems or unusual situations encountered.	N/A	Teachers	As problems occur in teaching the craft process
Craft Unit Evaluation Questionnaire	Obtain teacher reactions and feedback on module content, format and usability.	N/A	Teachers	As teachers complete each craft unit
Final Materials Evaluation	Obtain feedback on usefulness and appropriateness of materials after use.	Project Staff	Teachers	At pilot test debriefing session

Pilot test arrangements were made with the appropriate officials from Harrison County and Lexington-Fayette County school systems and the Lexington-Fayette County Parks and Recreation program. Table 5 lists the selected sites and describes the class composition of each, while Table 6 provides background information relative to the pilot test instructors.

TABLE 5: DESCRIPTION OF PILOT TEST SITES

<u>SCHOOL</u>	<u>TYPE OF CLASS</u>	<u>NUMBER OF STUDENTS</u>	<u>AGE</u>
Tates Creek Senior High	Educable Mentally Handicapped-Work Study	13	14 - 17
Tates Creek Senior High	Learning Disabled	8	14 - 17
Tates Creek Senior High	Arts and Crafts-Mainstreamed	4/26	14 - 17
Lafayette High School	Orthopedically Handicapped-Junior Achievement	8	14 - 17
Harrison County Junior High	Educable Mentally Handicapped-Home Economics and Shop	14	11 - 13
Central Kentucky Re-Ed Program Parks and Recreation	Emotionally Disturbed	8	11 - 13
Beaumont Junior High Parks and Recreation	Orthopedically handicapped and Multiply handicapped	14	12 - 17

TABLE 6: EDUCATIONAL LEVEL AND TEACHING EXPERIENCE OF PILOT TEST INSTRUCTORS

TEACHER	YEARS TEACHING	YEARS WORKING WITH HANDICAPPED	YEARS TEACHING ARTS	DEGREE
1	14 yrs.	5 yrs.	8	BS
2	3	3	-	BA Education MS Recreation
3	5	4	-	BA Recreation
4	5	5	-	BA Elementary Education
5	10	8	-	BA + Graduate hours
6	2	2	2	BA Special Education
7	6	3½	-	BA Special Education
8	5	5	-	BA Special Education

An orientation session was conducted for the participating instructors. The content included: (1) an overview of the project; (2) a description of the curriculum materials; (3) an outline of the procedures for utilizing the materials; (4) instructions for completing the data forms; (5) selection of craft units to be taught; and (6) reimbursement procedures for gathering materials and equipment. The specific pilot test responsibilities are described below.

1. Each Instructor should follow the plan outlined in the User's Guide under Strand #1 to plan and teach the three assigned craft processes. This involves completing the Learner Analysis Checklist included in the materials.
2. Each Instructor should complete all data forms provided by the AFCPH. All deviations from the instructional materials are to be noted on either the adaptation sheet or problem solving sheet. These deviations should be discussed with the pilot test coordinator.
3. Each Instructor should obtain the necessary materials and equipment keeping within the budget allocated by the AFCPH and noting any problems locating necessary items.
4. Each Instructor should note the time involved in (a) planning instruction, and (b) obtaining the materials and equipment.
5. Each Instructor should record the number of sessions and the length of each. The steps taught in each session should also be noted.

Pilot testing was monitored by the AFCPH artisan/educator. Each site was visited a minimum of once every three weeks, and more often if requested by the instructor. The purpose of the site visits was to ensure that the teachers were following the craft analyses as written, that the instructional strategies were being correctly completed, as well as to provide the instructors with assistance with any technical problem.

At the conclusion of the pilot test, a debriefing session was conducted with the participating instructors. At this time all data forms were collected, the Final Materials Evaluation was administered and the participants were provided an opportunity to react and describe their experience using the materials. Valuable information derived from the pilot test included the following:

- * The AFCPH materials and instructional strategies did enable instructors to successfully teach folk craft processes to a wide range of handicapped youths.
- * When individual learner needs require many adaptations in materials, equipment, processes or strategies, the instructor should either have the assistance of competent aides or work with smaller groups of students.
- * Guidelines should be provided to facilitate optimal teacher use of aides.
- * Some of the craft analysis steps were more finely broken down than is typically required for mildly handicapped individuals.
- * The Easel Kit sketches were strongly endorsed as a teaching aid.
- * Instructors who used films strongly advocated others doing the same.
- * Instructors whose students exhibited their crafts within the community strongly recommended this practice.
- * Instructors preferred that suggested adaptations be listed next to the corresponding craft analysis steps rather than in a separate section.
- * Instructors reported a high level of student interest and it was the opinion of many that long term benefits were derived from the experience with folk crafts.

The benefits of expanding craft instruction with related activities were observed by the AFCPH staff during the pilot test of the materials. The instructors were excited, but more importantly, so were the students. Several classes attended and exhibited at shows and crafts fairs, read books, viewed films and slides, listened to music, and videotaped their evaluation of the craft experience. The student response was overwhelming. They met people; explained to observers craft processes; watched demonstrations; tried other crafts at the fairs, such as blacksmithing, spinning fiber, weaving on a floor loom, and using a potter's wheel. The students reported feeling proud of their exhibit and strongly felt that people their age should learn things to do with their free time. Many stated that they talked to their parents about what they were doing, gave their projects to others as presents, and finished their craft projects at home. Utilizing additional resources and activities such as these can promote some valuable results:

- * Increased motivation enhances the likelihood of participants selecting crafts as one of their leisure pursuits;
- * Exposure to the work of established craftspeople can inspire participants to explore with materials and craft processes which, in turn, fosters creative self-expression;
- * Opportunities for participants to interact and share with community members advances social skills development and furthers the goals of normalization.

The Design Guide was pilot tested with Learning Disabled and Educable Mentally Handicapped students. Three instructors read the text portions of the materials and used the exercises to present the elements of design to their students. They completed an evaluation form and made recommendations for revisions.

FINAL MATERIALS REVISION

The quantitative data was analyzed and the teacher problem sheets and adaptation forms were summarized. Once this activity was completed the actual revision process began. Included in this effort were revising and consolidating sections; changing the format; and adding additional information. The number of craft analysis steps was reduced by combining steps based upon the pilot-test feedback. Teacher-derived adaptations were added to the suggested adaptations section and this section was combined with the crafts analysis. New sketches were drawn to illustrate the revised craft analyses steps and sketches which were found confusing were redrawn. The Safety Precautions and Problem Solving sections were expanded to include the essential information for each specific craft unit. These sections were then incorporated into the craft analyses overviews. The Problem Solving recommendations were retitled "Helpful Hints." Time requirements and scheduling considerations were detailed based upon the pilot test data. Both these and motivational suggestions were added to the Overview. In addition, an Evaluation section was developed for each unit.

Other revisions in the instructional materials were made in an effort to have the instructional packages more closely correlate with the curriculum model. The Design section was revised and entitled Aesthetic Enrichment. The Educational Correlates section was renamed Academic Enrichment and corrections were made to reflect changes in the craft analyses. The History section was expanded to form the Cultural Enrichment section and activities and strategies were generated to encourage Social Enrichment. A description of the complete contents of the final instructional packages may be found on page 45.

The Instructor's Manual was also revised based upon the pilot test results. The format was changed somewhat to facilitate its use by instructors. Additional content included recommendations for working with aides, designing the work space, special considerations for working with physically and sensory-impaired students and behavior management suggestions. Complete instructions for using the materials and a description of the teaching strategies were also included. The Devising Adaptations section, formerly located in the instructional packages, was moved to the Instructor's Manual as it applies to the use of all nine craft units and is integral to the use of the materials.

DISSEMINATE STAGE

One of the first steps in dissemination of an instructional material involves an analysis of the audience for whom the materials are directed. Over 200 agencies, organizations, newsletters and journals were identified as appropriate audiences for dissemination efforts. In addition, eight national computer data bases systems were also targeted.

Brochures on the AFCPH were prepared and distributed to many of these audiences, news releases about the AFCPH appeared in their publications, and articles describing project activities were published. In pursuing these dissemination activities, certain criteria were employed in the selection of the publications to receive the information. These criteria included such considerations as the size of circulation, the nature of the readership audience, the frequency of publication, and the length of time from submission of information to publication date (turn around time).

Other dissemination efforts included the participation by project staff as program presenters at the state, regional, and national conventions of professional organizations. Criteria for selecting the conventions at which to participate include the following: (a) focus on the primary target audiences who are potential users of the materials and/or decision makers regarding purchase and use of the materials; (b) the inclusion of exhibits; and (c) the inclusion of professional sessions from outside the professional area sponsoring the convention. The AFCPH presented at meetings that focused on special education teachers, special education teacher trainers, career educators, school administrators, and parks and recreation personnel. In addition to formal presentations, project exhibits were developed as a dissemination tool providing people-to-people linkage. The following considerations pertain to the implementation of the exhibits strategy:

1. A self-contained, or simple table modular display is necessary to impart visual identification and information about the project. Several units may have to be created depending on the number of conventions selected;
2. An invitation-to-exhibit packet should be obtained from the sponsoring organization. Space contracts must be completed and submitted to the sponsoring organization, usually accompanied by a deposit fee;
3. Upon confirmation of booth space, the project will receive an exhibitors "service" packet which contains information on shipping labor and necessary forms for rental of tables, chairs, electrical equipment, and other required furnishings. The packet also provides a checklist of essential things to do in preparing the exhibit;
4. One staff person should be assigned responsibility to coordinate and implement the exhibits program. It is desirable that he or she develop a cadre of staff trained in proper booth management and demonstration techniques;

5. Audiovisual devices (filmstrip, videotape, etc.) are desirable for rear-view projection in the exhibit booth. They should be used, however, not with the idea that they can replace but rather that they can enhance a live demonstration. People participation should be encouraged;
6. Send news releases to appropriate newsletters and journals;
7. Send news releases about the AFCPH exhibit to newspapers and other media in the city and region where the convention is to be held;
8. Submit, where appropriate, a professional presentation in response to the call for papers from selected conventions; the combination of a professional presentation with an exhibit demonstration creates a powerful communication package.
 - * Send announcements of the AFCPH exhibit to local, state, and national agencies targeted for dissemination efforts
 - * Distribute descriptive illustrated brochure at the exhibit; if a professional presentation is to be made at the convention, distribute the project brochure, along with session papers and information on the location of the exhibit to session attendants
 - * Purchase pre-registration lists in label form, from the sponsoring organization to send advance announcements on the exhibit and/or program presentation
 - * Develop an inquiry card or form for use at the exhibit
 - * Send post convention mailing to registrants; registrant lists in label form can usually be purchased from the sponsoring organization
 - * Carefully follow-up on all inquiries; use also to develop prospect mailing lists
 - * Develop an evaluation instrument (form, sheet, survey) for use by the booth staff person and others; this will help for future assessment and budgeting.

SHORT TERM DEMONSTRATION

Other dissemination plans projected by the AFCPH included short term demonstrations of the AFCPH materials. Due to the nature of its design, the purpose of short term demonstration is not to refine project materials, but rather to provide a brief exposure to potential users to demonstrate the proper use of those materials. These awareness, training and demonstration activities could be accomplished in one day.

Strategies recommended to successfully implement short term demonstrations are:

1. Identify possible sites for demonstration of AFCPH materials;
2. Establish criteria for selecting demonstration sites to include at least the following:
 - * Location is in close proximity to the majority of groups to attend demonstration
 - * Location is easily accessible
 - * If possible, conduct demonstration in conjunction with another state function, i.e., state CEC conference
3. Select sites that meet established criteria;
4. Identify a person(s) at the site to organize local arrangements for demonstration;
5. Conduct demonstration.

In addition to demonstrations of project materials to individuals and groups at the state and regional level, a demonstration for individual and representing national organizations and agents should also take place. This task may be accomplished by organizing a meeting for identified target groups.

Short term demonstration to concur with a national meeting can be enhanced by incorporating two separate techniques. Persons attending the meeting should receive both a verbal orientation to the project, its purpose, goals, objectives, etc. as well as the opportunity to view the actual use of materials by teachers, program managers and handicapped children and youth.

Orientation of the project can be accomplished in a relatively simple manner, requiring only a predominately oral presentation by AFCPH staff. The actual demonstration of project materials on the other hand, is a more detailed task requiring efficient use of time and attractive presentation. The use of visual media in this type of demonstration can assist in achieving this objective. A videotaped presentation of project materials being used by practitioners is an effective technique to highlight and emphasize important points and aspects. Videotapes can also be edited prior to the demonstration meeting, insuring that those attending the meeting will be able to view their proper use.

Strategies recommended for the successful implementation of demonstration to concur with a national meeting are:

1. Identify possible sites for national meeting;
2. Establish criteria for selecting sites to include at least the following:
 - * A location that is available or is in close proximity to the majority of national organizations, agencies and offices

* A location that is easily accessible in terms of travel for those organizations, agencies, offices and the handicapped;

3. Select agencies and organizations to be invited;
4. Select date, time and place of national meeting;
5. Conduct demonstration which includes oral presentation of the materials development rationale and processes as well as videotaped demonstrations of the instructional materials being used with children and youth representing various exceptionalities and in different locales and environments;
6. Informal gathering of project staff and meeting participants to discuss the project and peruse display materials.

LONG TERM DEMONSTRATIONS

During the three years of funded activity, it was not possible for the AFCPH to engage in evaluation activities beyond those of a formative nature. This notwithstanding, the AFCPH did project plans for summative evaluation of the instructional materials through long term demonstration of the curricula materials.

Long term demonstrations are beneficial to the refinement and adaptation of the materials to meet the needs of handicapped populations in diverse geographic and cultural environments. Concurrent long term demonstration can occur in diverse locales, each highlighting the regional individuality of its population. To be most effective, it is recommended that long term demonstrations should take place within an established school system, and continue for approximately one year. During this time, problems that may arise in the development and implementation of project-related activities can be discerned and corrected. Long term demonstration can also result in normative data relating to the use of the developed materials. In summary, the purposes of long term demonstration include (a) awareness building, (b) evaluation, (c) data collection, and (d) refinement.

The strategies recommended for the implementation of long term demonstration include the following:

1. Identify possible sites for demonstration;
2. Establish criteria for selecting the demonstration sites (e.g., a school system with an effective special education component, the involvement of children and youth of diverse exceptionalities and ages, accessibility of site to visitors);
3. Select sites that meet established criteria;

4. Contact appropriate state and local school personnel to determine willingness to participate. (These may include the Chief State School Officer, the State Superintendent of Education, the State Director of Exceptional Child Education, the Local Superintendent of Education, the County Coordinator of Exceptional Child Education, Principals of individual schools.);
5. Establish contractual arrangements with schools to include (a) the activities that will occur during the demonstration period, (b) the tasks to be performed by both the school system and the materials developer, (c) the dates for beginning and terminating demonstration activities, and (d) the dates projected for deliverables by both the school systems and the materials developer;
6. Establish dates for project staff to train demonstration personnel in the use of the materials;
7. Develop site evaluation forms to be used during the demonstration;
8. Specify a system and timelines for conferring with demonstration personnel to determine problems in materials, techniques, presentation, etc.;
9. Develop timelines and procedures for collecting materials evaluation forms; and
10. Specify procedures for compiling, analyzing, utilizing and reporting data.

It is recommended by the AFCPH that any adoption and implementation plan include a cooperative programming component which includes both school and community recreation personnel working together to provide multiple opportunities for handicapped individuals to learn the craft processes. These multiple exposures will increase the likelihood of these individuals acquiring a leisure skill.

PROJECT DELIVERABLES

The refinement of project objectives and methodology resulted in the development of an expanded number of deliverables. In the original proposal the following deliverables were targeted: (1) an annotated bibliography and a review of selected research on folk crafts for the handicapped, (2) a materials resource list, (3) a position paper on the state-of-the-art, (4) a compendium of competencies needed to successfully perform folk craft activities, (5) instructional program packages, and (6) guidelines for use of the materials. The products actually developed are listed in Table 7. A detailed description of the components of each instructional package is included in Table 8.

TABLE 7: PROJECT DELIVERABLES

<u>DELIVERABLE</u>	<u>DESCRIPTION</u>
I. CURRICULUM MATERIALS	
<u>Three Instructional Packages*</u>	
CANDLEMAKING	Included are programming directions for teaching the craft separately, or for infusing the craft instruction into other curriculum areas to achieve additional educational goals. Three craft analyses are presented for each craft area. See Contents of Instructional Packages.
Hand dipped tapers	
Sand cast candles	
Molded candles	
PIECING PATCHWORK AND QUILTING	
Placing Paper Patchwork	
Placing Fabric Patchwork	
Quilting Fabric Patchwork	
WEAVING	
Paper Loom Weaving	
Cardboard Loom Weaving	
Frame Loom Weaving	
<u>Nine Easel Kits</u>	
CANDLEMAKING	The nine Easel Kits include step-by-step illustrations for each craft analysis described above.
PIECING PATCHWORK AND QUILTING	
WEAVING	
<u>Four Filmstrips</u>	
A LOOK AT THE CRAFTS OF APPALACHIA	The filmstrips include an overview filmstrip and audio cassette and the same for each of the three instructional packages. They introduce both the craft tradition and orient the viewer to the craft processes.
A LOOK AT THE CRAFTS OF APPALACHIA: CANDLEMAKING	
A LOOK AT THE CRAFTS OF APPALACHIA: PIECING PATCHWORK AND QUILTING	
A LOOK AT THE CRAFTS OF APPALACHIA: WEAVING	
<u>Instructor's Manual</u>	This guide introduces the user to the entire Folk Craft curriculum. It presents the philosophy and rationale, and describes how to successfully implement the curriculum.

*See Table 8 for a description of the components of each instructional package.

DELIVERABLE

II. RESOURCE GUIDE

III. A GUIDE TO DESIGN: EXERCISES FOR THE CLASSROOM

IV. THE INSTRUCTIONAL MATERIALS DEVELOPMENT SYSTEM

V. PORTRAITS OF VERY SPECIAL CRAFTSPEOPLE IN KENTUCKY

VI. CRAFT MATRIX

DESCRIPTION

This guide includes the state-of-the-art paper, the annotated bibliography, media listings and annotations, and a listing of agencies and organizations involved in the arts, folk crafts, special education and recreation.

Introduces the basic elements of design through a series of activities which explore line, shape, space, texture and color.

This document provides a detailed description of a model for developing materials for teaching folk crafts to mildly handicapped students.

This document includes 12 vignettes based on first person interviews with handicapped artisans in Kentucky. Black and white photographs serve to illustrate the vignettes which are intended to serve as an inspiration and a model to other handicapped individuals and their instructors.

This two-dimensional matrix provides a listing of craft materials and the processes which may be applied to each. Specifically developed for Appalachian folk crafts, it can be expanded to include craft materials and processes involved in the crafts of any region.

TABLE 8: COMPONENTS OF INSTRUCTIONAL PACKAGES

<u>COMPONENT</u>	<u>DESCRIPTION</u>
FOR EACH OF THE THREE CRAFT UNITS:	
OVERVIEW	Includes the unit objective, a narrative description of the steps in the craft process, time requirements and scheduling, safety considerations, helpful hints and motivational suggestions.
LEARNER ANALYSIS CHECKLIST	A checklist for assessing each participant in terms of the prerequisite skills required to complete the craft analysis as described.
MATERIALS AND EQUIPMENT	Lists all items necessary to complete the craft analysis, their purposes and the quantities needed.
CRAFT ANALYSIS AND SUGGESTED ADAPTATIONS	A step-by-step description of the craft process and suggestions for cognitive and motor difficulties the participants may encounter.
EVALUATION	Provides a means for assessing the craft experience and can be helpful in planning future craft instruction.
ACADEMIC ENRICHMENT	Describes the general and specific objectives in Fine Motor, Socialization and Functional Academic (Reading, Writing, Arithmetic) areas which are obtainable through craft instruction.
AESTHETIC ENRICHMENT	Includes suggestions for enhancing the creative aspects of craft instruction.
CULTURAL ENRICHMENT	Outlines ideas for incorporating other aspects of Appalachian tradition into craft instruction and provides a brief history of the craft.
SOCIAL ENRICHMENT	Provides objectives and activities to facilitate social skills development both during craft instruction and following the acquisition of craft skills.
GLOSSARY AND REFERENCES	Defines terms which may be unfamiliar to the novice. The references provide additional sources of information relating to the craft.

CONCLUSIONS AND RECOMMENDATIONS

During its three years of funded activity, the AFCPH devoted its efforts to two primary activities: (1) the development of an Instructional Materials Development System for providing folk craft instruction to mildly handicapped youth and (2) the creation of instructional program packages that exemplify the use of this system. Pilot test results of the instructional materials indicate that the goals and objectives of the project were met. Instructors were able to successfully teach folk craft processes to mildly handicapped and non-handicapped students utilizing the programs developed from the instructional materials development system. Involvement of handicapped students in community craft fairs and exhibits suggested that the long range goal of leisure integration was at least partially achieved. Instructors, students, and administrators were all enthusiastic about the folk crafts curricula.

The development and evaluation activities of the AFCPH have led to the formulation of several conclusions and recommendations concerning the efficacy of these particular efforts and the directions that future ones should take that are of relevance to future efforts to integrate handicapped students into mainstream arts and leisure activities.

1. Research, development and demonstration activities of this nature should be encouraged and supported. Although classroom teachers and other instructors recognize the importance of these life needs, they generally feel unprepared to provide for them without specific instructional assistance.
2. The inclusion of the "other educational goals" curriculum strand not only aided teachers in integrating the folk craft activities into their total curricula, but also provided them with a rationale for including this instruction in their program.
3. The self-confidence, social and verbal interaction skills of the students who participated in community craft fairs and exhibits appeared to increase as a function of these experiences. Their status as "artisans" provided a common ground for discussing techniques and processes with other exhibitors.
4. Summative evaluation and demonstration of the revised AFCPH folk craft programs should be conducted.
5. Parallel program packages should be developed for the folk crafts of another region (e.g., Southwest) in order to further demonstrate and evaluate the usefulness of the Instructional Materials Development System.
6. Given the dearth of well-designed instructional programs in the arts and leisure for mildly handicapped youngsters, a means of disseminating the AFCPH programs to a broad array of users

should be found. Potential users include those involved in regular and special education classes, parks and recreation programs, therapeutic recreation programs, Easter Seal and other camps for the handicapped, and in other recreational programming efforts.

7. Further attention should be given to the encouragement of cooperative programming efforts among public school and parks and recreation agencies. A third group, parents, also should be included in the development and/or adoption of cooperative programming models that provide handicapped individuals with multiple opportunities to learn and practice leisure and art skills. A single experience within only one setting is not sufficient to fully meet all of the goals of leisure skill development and social integration.

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APPENDIX A:

CRAFT MATRIX OF MATERIALS AND PROCESSES

CRAFT MATRIX OF MATERIALS AND PROCESSES

PROCESS	MATERIALS	Clay	Fiber	Glass	Leather	Metal	Nature Objects	Paper	Textile	Wax	Wood
Appliqueing	X			X	X	X		X	X		X
Bending	X			X	X	X	X	X		X	X
Blowing				X					X		
Braiding			X		X	X			X		
Brush/painting	X			X	X	X	X	X	X	X	X
Burning				X	X			X		X	X
Caning			X								X
Carding			X								
Carving	X					X				X	X
Casting	X			X		X					X
Coloring	X	X	X	X	X	X	X	X	X	X	X
Cutting	X	X	X	X	X	X	X	X	X	X	X
Designing	X	X	X	X	X	X	X	X	X	X	X
Drilling					X	X	X			X	X
Finishing	X	X	X	X	X	X	X	X	X	X	X
Firing	X		X			X					X
Folding	X				X	X	X	X	X		
Forming/Shaping	X	X	X	X	X	X		X	X	X	X
Hammering/ Pounding					X	X					X
Heating	X			X		X				X	
Joining	X	X	X	X	X	X	X	X	X	X	X
Kneading	X										
Knocking		X			X				X		
Laminating							X	X			X
Molding	X			X	X	X		X	X	X	
Printing	X				X	X	X	X	X		X
Resisting/Etch	X			X		X		X	X	X	
Sanding	X			X		X				X	X
Spinning			X			X					
Stitching (Hand)			X		X			X	X		
Stitching (Machine)					X				X		
Stuffing			X					X	X		
Texturing	X		X	X	X	X	X	X	X	X	X
Throwing	X										
Tooling					X						
Transferring	X		X	X	X	X		X	X	X	X
Turning				X		X					X
Weaving		X				X	X	X	X		
Winding/Wrapping		X				X	X	X	X		

APPENDIX B:
MATERIALS REVIEW FORM

MATERIALS REVIEW FORM

REFERENCE: Author _____
 Title _____
 Publisher/City _____ Date _____
 Periodical _____

CONTENT: Appalachian Region _____
 Crafts _____
 Art _____
 Art and the Handicapped _____
 Other (describe) _____

ANNOTATION:

FOR ALL MATERIALS INCLUDING ART ACTIVITY OR CRAFT INSTRUCTION:

1. Is the activity/craft culturally authentic? Yes _____ No _____
2. Is the material process oriented? Yes _____ No _____
3. Is the material product oriented? Yes _____ No _____
4. Are the instructional steps completely described? Yes _____ No _____
5. Are considerations included for learners having handicapping conditions? Yes _____ No _____
6. Is there a complete materials/equipment list? Yes _____ No _____
7. Are suggestions provided for integrating the instruction into the total school/program curriculum?
 Yes _____ No _____
8. Are the goals and objectives provided? Yes _____ No _____
9. Is sufficient direction provided to enable a naive instructor to teach the activity or craft?
 Yes _____ No _____

APPENDIX C:
INTRODUCTION TO TASK ANALYSIS

We are asking you to go through a process we call task analysis in order to determine all the steps necessary to complete your craft. You will be asked to respond as if you were teaching your craft to children. Tawney and Cegelka (197_) have described task analysis as:

"the procedure by which an instructional task is broken into all of its relevant sub-tasks, providing a step-by-step description of the components of the main task."

Task analysis is breaking down the task or the behavior into smaller and smaller components so that a child can learn small steps of the behavior being taught. In reality, once a behavior has been adequately task analyzed, the task analysis can be used an endless number of times in instructional programming, with only minor modifications being required on an individual child basis. Any specific modifications for a particular child are determined by the teacher.

These two main steps of task analysis are (1) identify the specific instructional objective; and (2) analyze the instructional objective into its essential component parts.

How to Write An Instructional Objective

Prior to analyzing a task one must be able to write a clearly stated instructional objective. An instructional objective must be stated in a manner that can be clearly understood in terms of directly observable behaviors. Some verb words more obviously denote observable behaviors than other verb words. For example, such words as know, understand, appreciate, believe, and enjoy do not describe observable behaviors and therefore should not be used for writing behavioral objectives. Verbs that describe observable behaviors include write, state, recite, list, and identify. Instructional objectives written with these words are more appropriate in that the teacher can determine whether or not the student is demonstrating the criterion behavior (standard of achievement). For instance, ⁵

while the teacher can not directly determine that a child knows the various community helpers, she can determine that a child can list 5 community helpers, correctly identify the pictures of 5 community helpers, state the most important of 5 community helpers, and so forth.

There are three main parts to a good instructional objective:

1. a behavioral statement of the target behavior
2. a statement of the conditions under which the behavior should occur
3. a statement of the criterion for acceptable performance of the target behavior

A behaviorally written instructional objective in the area of self-care might be for the student to

zip his/her pants zipper

Add to this a clear statement of when or under what conditions the behavior should occur and the expanded objective becomes

zip his/her pants zipper

after pulling pants up to correct waist position.

The completed objective, including a statement of acceptable criterion of performance, then becomes

zip his/her pants zipper after pulling

pants up to correct waist position every time.

This is a clear, precise behaviorally written instructional objective. It states the target behavior as zipping of pants, as opposed to sweaters, jackets, or other apparel. The conditions of zipping are stated as "after pulling pants up to correct waist position." In other words, zipping of pants that are not being worn by the child would not be an instance of the targeted behavior. Finally the criterion of performance is that this be done every time the child dresses or redresses himself, as opposed to sometimes, half the time, or occasionally.

For the classroom teacher, the guidelines listed below should be helpful in preparing behaviorally written instructional objectives. The development of the numbers identification example further illustrates the principle components of such an objective.

1. Observability. The teaching objective or goal should be stated in terms that are easily measurable, observable, or quantifiable by the classroom personnel. The objective should make it very clear what the student will be able to demonstrate when the teaching procedure is finished.

Example: Laura will orally identify the numbers 1 through 5.

2. Conditions of Occurrence. The behaviorally stated objective must include a context or conditional statement regarding when or under what conditions the skill or objective should be observable. An observer should have a definite notion as to when s(he) should expect or be able to verify the occurrence of the targeted behavior.

Example: Laura will orally identify the numbers 1 through 5 when presented with the appropriate number symbols.

3. Criteria of Performance. The criteria for mastery must be clearly stated. The problem of establishing an acceptable criterion performance can be difficult in instructional areas where absolute or finite products are not feasible. For example, it is easier to state criteria for arithmetic calculation than for vowel sound articulation. The teacher must, however, establish a criterion for which the student's performance can be rated as indicating readiness to progress to the next level of instruction.

Example: Laura will identify the numbers 1 through 5 when presented with the appropriate number symbols without any misses whenever the occasion arises.

Instructional objectives should not only include the three conditions listed above, but should also be stated in terms of short term and long term objectives. By indicating both aspects of the instructional objectives, the teacher can better determine the specific intermediary instructional steps needed. The short term objective might be:

Johnny will correctly verbally identify the colors red, yellow, and green when bulbs of that color are randomly flashed on a light board.

A long term objective for this instructional goal might be:

Johnny will correctly respond to traffic light signals when walking.

62

Not all short and long term objectives will have an application or skill component, but they all should represent a logical extension from a given level of performance to a higher level of performance or skill.

Once the instructional objective is written there are several approaches to analyzing it. (You may want to think of the instructional objectives as the main task.) These approaches include:

1. Observing a Master - the individual observing writes down accurately and concisely in correct temporal order all the steps the "master" performs.
2. Self Monitoring - as you perform the task you record all essential components.
3. Backward chaining - you record the components by working backward from the terminal objective in a pyramid fashion. The analysis ends when you reach the entry level of the learner.
4. Brainstorming - write down all the sub-tasks involved in a particular objective without regard to order. The tasks are rearranged in a logical sequence after brainstorming.
5. Modifying the terminal objective - the teacher breaks down the conditions to make it easier for the learner to perform the specified behavior.
6. Goal/Domain Analysis - (especially used with effective objectives) purpose of this task analysis is not to arrive at a sequential list of subgoals but rather to identify the specific behaviors which signal attainment of the goal.

Task analysis not only allows you to zero in on all the steps necessary to reach the instructional objective, but also allows you to specify any prerequisite skills the learner must have. Prerequisite skills state at what point the skill sequence begins. Prerequisite skills may also be referred to as the entry level, where you begin.

One of the best ways to try task analysis is to start with a daily living skill. Something everyone does without even thinking about it like drinking from a glass, buttoning a shirt, brushing your teeth, etc. Select one of these common skills and describe every component and step for completing it. An example has been provided here for you of Using a Spoon. Note the example is composed of the instructional objective, prerequisite skills, the actual task analysis, and suggestions for teaching.

Task Analysis:

Using a Spoon

- I. Instructional Objective: Child will use a soup spoon to eat solid and semi-solid foods (e.g. mashed potatoes, jello, ice cream, but not soup or other liquids) without spilling and without physical prompts.
- II. Prerequisite Skills:
 1. Ability to grasp spoon handle by either thumb and forefinger closure or whole hand closure
 2. Experience with eating utensil and placing in mouth with physical prompting or by being fed
 3. Ability to lift arm and hand to head height
 4. Ability to close lips and extract food utensil
 5. Ability to chew and swallow solid and semi-solid foods
 6. Ability to follow oral or gestured command to "begin eating" or "to eat"
- III. Task Analysis:
 1. Move hand toward spoon
 2. Grasp spoon with dominant hand, holding spoon upright
 3. Move spoon toward bowl
 4. Maneuver spoon under mashed potatoes
 5. Lift potatoes with spoon
 6. Move spoon and hand toward mouth holding spoon bowl upright
 7. Open mouth
 8. Keep tongue flat against bottom of mouth
 9. Insert spoon with potatoes into mouth
 10. Close top and bottom lips over spoon to remove potatoes while simultaneously withdrawing spoon by moving arm and hand out and away

11. Chew and swallow potatoes
12. Repeat task (steps 3-12) until all potatoes are gone
13. Place spoon on table
14. Release grip on spoon

IV. Suggested Teaching Strategies:

1. Verify prerequisite skills
2. Determine where in task analysis student is currently functioning without difficulty
3. Enter student into training session at appropriate functioning level beginning with physical prompts.
4. Fade-out of physical prompts using verbal or gestural commands as criterion performance is achieved.
5. Begin program with easy to use semi-solid foods like mashed potatoes and then introduce more difficult to manage foods such as jello, vegetables and cereals.

This example provides information concerning prerequisite skills for using a spoon. It task analyses the skill, and offers suggestions for teaching that skill. The inclusion of suggested teaching strategies is not intended to tell the teacher how to teach, but rather to suggest ways in which the person writing the analysis would recommend instruction.

In developing task analysis it is important that the teacher adhere to two basic guidelines. First, the focus should be on the task and not on specific students with whom the task analysis will be used. The task analysis, when later applied to a teaching strategy, can be modified to meet individual student needs. The analysis should, however, be written in terms of what one could expect to see a student do at each sub-task or component of the task analysis.

The second guideline is to limit the scope of the instructional objective to discrete performances and not entire performance domains. For example, an objective such as fine motor skills would be far too broad to readily task analyze. However, various fine motor performances, e.g., thumb and forefinger opposition could be more easily analyzed for instructional planning.

**Appalachian Folk Crafts Project
for the Handicapped**

This is an example of the procedure we will follow in doing the task analysis. It should have a familiar look to you as the framework is essentially a detailed outline.

Our completed work should resemble the following:

i. Instructional Goal/Objective

A. Task/Skill/Behavior

1. Subtask
2. Subtask
3. Subtask
4. Subtask

B. Task/Skill/Behavior

1. Subtask
2. Subtask
3. Subtask

C. Task/Skill/Behavior

1. Subtask

ect.

The goal is to breakdown each instructional level into its smallest part so that you can begin at the level of the learner.

APPENDIX D:

LEARNER ANALYSIS CHECKLIST

QUILTING PIECED FABRIC LEARNER ANALYSIS CHECKLIST

IDENTIFY MATERIALS AND EQUIPMENT (ALL STEPS)

backing

batting

cardboard stencil

iron

ironing board

masking tape

needles

patchwork top

pencil

pincushion

pins

ruler

scissors

table

thimbles

thread

FOLLOW TEACHER'S DIRECTIONS (ALL STEPS)

GRASP, PICK UP, MANIPULATE, PLACE AND/OR RELEASE OBJECTS:

+ backing (3,5,7,8,9,10)

+ batting (3,5,7,8)

cardboard stencil (2)

+ iron (8,10)

masking tape (2)

needles (4,5,6,7,9)

+ patchwork top (1,2,3,5,7,8,
9,10)

pencil (1,2)

pincushion (3,4,5,6,7,8,9)

ruler (1.8)

+ thread (4,5,6,7,9)

HANDLES AND USES SCISSORS TO CUT THREAD (4,5,6,7,9)

along a ruler's edge (1)

+ to line up two points (1)

to push or pull a needle/pin through three layers of fabric (3,5,7,8,9)

```
+ corners, edges, side(1,2,3,5,8))
```

APPENDIX E:

EXPERT REVIEW FORMS

GUIDELINES FOR REVIEW

APPALACHIAN FOLK CRAFTS PROJECT FOR THE HANDICAPPED

CURRICULUM MATERIALS

1. Read the Curriculum Materials carefully.
2. Write your comments, reactions, suggestions and corrections directly in the Curriculum Materials. Your comments will be invaluable in evaluation and revisions. You will be given clean copies of all materials following the meeting.
3. Prepare written responses to each question found on the following pages, keeping in mind the primary considerations at this stage of development. Do one for each module (Candlemaking, Quilting, Weaving).
4. Complete the Material Review Forms.
5. Bring your copies of the Curriculum Materials to the meeting.
6. The Expert Review Panel will use a modification of a technique called the Nominal Group Process to arrive at conclusions concerning the evaluation of the Curriculum Materials. This process depends on those participating having reviewed all materials prior to attending the evaluation conference, having drawn their own conclusions and being able to present their conclusions to the group. It is vital that you address the above questions prior to attending the evaluation conference.

APPALACHIAN FOLK CRAFTS PROJECT

WEAVING

Please provide detailed answers to the questions listed below using the space provided.

1. Is the material clear and understandable?
2. What are the major strengths?
3. What are the major weaknesses?
4. How can the materials be refined and improved?
5. Is the format appropriate to the contents?

Does it facilitate use of the materials?
6. Do the materials meet stated objectives?
7. Is the scope and sequencing of the task analyses appropriate?
8. Are the illustrations clear?

9. Are the adaptations for specific handicapping conditions usable?
appropriate?

a. for learning disabled--

b. for behavioral disorders--

c. for orthopedic handicaps--

d. for visual impairments?

10. How do you envision these materials being used? By whom?

APPALACHIAN FOLK CRAFTS PROJECT

CANDLEMAKING

76

Please provide detailed answers to the questions listed below using the space provided.

1. Is the material clear and understandable?
2. What are the major strengths?
3. What are the major weaknesses?
4. How can the materials be refined and improved?
5. Is the format appropriate to the contents?
Does it facilitate use of the materials?
6. Do the materials meet stated objectives?
7. Is the scope and sequencing of the task analyses appropriate?
8. Are the illustrations clear?

9. Are the adaptations for specific handicapping conditions usable?
appropriate?
 - a. for learning disabled--
 - b. for behavioral disorders--
 - c. for orthopedic handicaps--
 - d. for visual impairments?
10. How do you envision these materials being used? By whom?

APPALACHIAN FOLK CRAFTS PROJECT

76

Piecing Patchwork and Quilting

Please provide detailed answers to the questions listed below using the space provided.

1. Is the material clear and understandable?
2. What are the major strengths?
3. What are the major weaknesses?
4. How can the materials be refined and improved?
5. Is the format appropriate to the contents?
Does it facilitate use of the materials?
6. Do the materials meet stated objectives?
7. Is the scope and sequencing of the task analyses appropriate?
8. Are the illustrations clear?

9. Are the adaptations for specific handicapping conditions usable?
appropriate?
- a. for learning disabled--
 - b. for behavioral disorders--
 - c. for orthopedic handicaps--
 - d. for visual impairments?
10. How do you envision these materials being used? By whom?

APPALACHIAN FOLKARTS PROJECT

8

Materials Review Form

- DIRECTIONS:**
1. Complete one form for each of the three enclosed modules (Candlemaking, Quiltmaking, Weaving).
 2. Read each module and respond to each of the items below by either circling the appropriate number or checking the appropriate blank.
 3. Use the space provided for each item to provide any comments by way of explanation or to suggest needed changes or improvements, if such appear to be warranted. Your comments will be particularly useful in making needed revisions in the materials.
-

Module Title: _____

Reviewer: _____

1. Introduction is

1	2	3	4	5
Inadequate				Adequate

2. Design segment is

1	2	3	4	5
Irrelevant				Relevant

3. Glossary is

1	2	3	4	5
Incomplete				Complete

4. Materials and equipment list is

1	2	3	4	5
Incomplete				Complete

5. Task analysis is

1	2	3	4	5
Too Broad				Too Detailed

Page two

APPALACHIAN FOLKARTS
Materials Review Form
Module Title: _____

Reviewer: _____

6. Safety precautions are

1	2	3	4	5
Irrelevant				Relevant

7. Problem solving segment is

1	2	3	4	5
Not Useful				Useful

8. References are

1	2	3	4	5
Inappropriate				Appropriate

9. Illustrations are

1	2	3	4	5
Unclear				Clear

10. Stated objectives are

1	2	3	4	5
Unclear				Clear

11. Prerequisite behaviors are

1	2	3	4	5
Irrelevant				Relevant

12. Specific adaptations are

1	2	3	4	5
Inappropriate				Appropriate

13. Sequence of information is

1	2	3	4	5
Inappropriate				Appropriate

14. Evaluation criteria are

1	2	3	4	5
Inadequate				Adequate

15. Clarity of presentation is

1	2	3	4	5
Confusing				Clear

APPALACHIAN FOLKARTS PROJECT

Materials Review Form

Module Title: _____

Reviewer: _____ 82

16. Level of language is

1	2	3	4	5
Inappropriate				Appropriate

17. Usage of terms and conventions is

1	2	3	4	5
Out of date				Current

18. Terminology and technical terms are

1	2	3	4	5
Undefined				Properly defined

19. Format is

1	2	3	4	5
Inappropriate				Appropriate

20. Information presented is

1	2	3	4	5
Incomplete				Complete

21. Module is

1	2	3	4	5
Unusable				Usable

22. Module is

1	2	3	4	5
Inflexible				Acceptable

23. In meeting needs of handicapped student, module is

1	2	3	4	5
Inappropriate				Appropriate

24. Use in educational setting

1	2	3	4	5
Inappropriate				Appropriate

25. Use in recreational setting

1	2	3	4	5
Inappropriate				Appropriate

Page four

APPALACHIAN FOLKARTS PROJECT

Materials Review Form

Module Title: _____ Reviewer: _____

26. What is your recommendation regarding appropriateness for field testing?

_____ Module is ready for further field testing.

_____ Module is not ready for further field testing.

_____ Module will be ready for further field testing following revision(s). Specifically,(please complete).....

APPENDIX F:

PILOT TEST EVALUATION FORMS

Appalachian Folk Crafts Project for the Handicapped

TEACHER DATA FORM

Teacher Name _____

Field Test Site _____

1. Sex _____

2. Number of years teaching experience _____

3. Total number of years teaching experience with handicapped individuals

_____ Describe:

4. Total number of years teaching experience in arts _____
Describe:

5. Educational degrees earned _____

6. Rate your expertise in each of the following crafts: 5=High 1=Low

Candlemaking 5 4 3 2 1 Quilting 5 4 3 2 1 Weaving 5 4 3 2 1

Appalachian Folk Crafts Project for the Handicapped

CLASSROOM DATA FORM

88

Teacher Name _____

Field Test Site _____

1. Type of class _____

2. Average chronological age of class

() 11-13 years () 14-17 years () 18-21 years

3. School location

() inner city () urban

() suburban () rural

4. Teacher situation

() individual teacher (self-contained class)

() Teacher with teacher-aide (self-contained class)

() Team teacher

() Resource room teacher

() Other (Please describe: _____)

5. Length of time students are in class with you _____

6. Number of students in class M _____ F _____

7. Types of students' handicapping conditions:

Gross Motor M _____ F _____

* Uses wheel chair M _____ F _____

* Uses arm crutches M _____ F _____

* Uses arm/hand prosthetic M _____ F _____

* Other. Please describe.

_____ M _____ F _____

_____ M _____ F _____

Language Impairment

M _____ F _____

Mild

Moderate

Severe

* Receptive

M _____ F _____ M _____ F _____ M _____ F _____

* Expressive

M _____ F _____ M _____ F _____ M _____ F _____

Behavior Problems

M _____ F _____

* Acting Out

M _____ F _____

* Hyperactive

M _____ F _____

* Lethargic

M _____ F _____

* Withdrawn

M _____ F _____

* Other (Please Specify)

M _____ F _____

* Does not apply

M _____ F _____

8. Are there any students having identifiable medical pathologies, i.e., Downs Syndrome, Cerebral Palsy, Epilepsy, etc.? Please indicate number of students and sex in each category.

_____	M _____	F _____
_____	M _____	F _____
_____	M _____	F _____

Appalachian Folk Crafts Project for the Handicapped

06

UNIT EVALUATION FORM

DIRECTIONS: Answer the following questions by circling the appropriate response for each one. Your answers are quite important, as they will be used as one of the primary sources for revision of the modules. All comments will be greatly appreciated.

Unit Title _____

Teacher Name _____

1. The unit was

1	2	3	4	5
Very clear				Very confusing

2. The material was paced

1	2	3	4	5
Much too fast				Much too slow

3. The work load imposed on you was

1	2	3	4	5
Extremely heavy				Extremely light

4. The work load imposed on the students was

1	2	3	4	5
Extremely heavy				Extremely light

5. The amount of time necessary to set up the equipment was

1	2	3	4	5
Took too long				Appropriate

6. The format of the unit was

1	2	3	4	5
Inappropriate				Appropriate

7. The format of the unit was

1	2	3	4	5
Very confusing				Very Clear

8. The unit was

1	2	3	4	5
Very unorganized				Very well organized

146

9. The directions for the unit were

1	2	3	4	5
Very confusing				Very clear

10. The content of the unit was (for students)

1	2	3	4	5
Much too difficult				Much too easy

11. Introduction is

1	2	3	4	5
Inadequate				Adequate

12. Design segment is

1	2	3	4	5
Irrelevant				Relevant

13. Glossary is

1	2	3	4	5
Incomplete				Complete

14. Materials and equipment list is

1	2	3	4	5
Incomplete				Complete

15. Task analysis is

1	2	3	4	5
Too broad				Too detailed

16. Safety precautions are

1	2	3	4	5
Irrelevant				Relevant

17. Problem solving segment is

1	2	3	4	5
Not useful				Useful

18. References are

1	2	3	4	5
Inappropriate				Appropriate

19. Illustrations are

1	2	3	4	5
Unclear				Clear

20. Stated objectives are
- | | | | | |
|---------|---|---|---|-------|
| 1 | 2 | 3 | 4 | 5 |
| Unclear | | | | Clear |
21. Prerequisite behaviors are
- | | | | | |
|------------|---|---|---|----------|
| 1 | 2 | 3 | 4 | 5 |
| Irrelevant | | | | Relevant |
22. Specific adaptations are
- | | | | | |
|---------------|---|---|---|-------------|
| 1 | 2 | 3 | 4 | 5 |
| Inappropriate | | | | Appropriate |
23. The devising adaptations segment is
- | | | | | |
|------------|---|---|---|--------|
| 1 | 2 | 3 | 4 | 5 |
| Not useful | | | | Useful |
24. History is
- | | | | | |
|------------|---|---|---|--------|
| 1 | 2 | 3 | 4 | 5 |
| Not useful | | | | Useful |
25. Sequence of information is
- | | | | | |
|---------------|---|---|---|-------------|
| 1 | 2 | 3 | 4 | 5 |
| Inappropriate | | | | Appropriate |
26. Evaluation criteria are
- | | | | | |
|------------|---|---|---|----------|
| 1 | 2 | 3 | 4 | 5 |
| Inadequate | | | | Adequate |
27. Clarity of presentation is
- | | | | | |
|-----------|---|---|---|-------|
| 1 | 2 | 3 | 4 | 5 |
| Confusing | | | | Clear |
28. Level of language is
- | | | | | |
|---------------|---|---|---|-------------|
| 1 | 2 | 3 | 4 | 5 |
| Inappropriate | | | | Appropriate |
29. Usage of terms and conventions is
- | | | | | |
|-------------|---|---|---|---------|
| 1 | 2 | 3 | 4 | 5 |
| Out of date | | | | Current |
30. Terminology and technical terms are
- | | | | | |
|-----------|---|---|---|------------------|
| 1 | 2 | 3 | 4 | 5 |
| Undefined | | | | Properly defined |

31. Information presented is

1	2	3	4	5
Incomplete				Complete

32. Unit is

1	2	3	4	5
Unusable				Usable

33. Unit is

1	2	3	4	5
Inflexible				Acceptable

34. In meeting needs of handicapped student, unit is

1	2	3	4	5
Inappropriate				Appropriate

35. Use in educational setting

1	2	3	4	5
Inappropriate				Appropriate

36. Use in recreational setting

1	2	3	4	5
Inappropriate				Appropriate

37. Overall

1	2	3	4	5
Poor				Excellent

38. Is the overall purpose and goal of the unit presented clearly?

39. Is enough information presented to allow you to independently work through the unit?

40. Is the unit free of racial and sexual bias?

41. Did the learning activities allow you to practice skills that were needed for post assessment?

42. Did you use the suggested adaptations? Were they helpful?

43. Did you experience any difficulty with the work materials?
If so, please explain.

44. Did you experience problems completing any of the activities?
If so, specify both the activity and the problem(s).

45

45. Did you find the academic correlates section to be helpful?
Why? Why not?

46. Time considerations:

How much time did you spend gathering materials and equipment?

How much time did you spend completing the learner analysis?

How many sessions did you divide the unit into? What steps were completed
in each session? How long was each session?

ADAPTATIONS DATA SHEET

Teacher Name _____

Instructional Package Unit _____

This form is to be completed whenever adaptations are made to the Task Analysis Steps. Please Describe the adaptations carefully. Your careful documentation of all adaptations used will play an important role in the revision of TA steps and suggested adaptations.

Step #	# of students experiencing difficulty	Describe difficulty with step	Describe adaptation used	AFCPH	Teacher lived	Was student able to successfully complete task with adaptation use yes no

Appalachian Folk Crafts Project for the Handicapped

96

NOTES

This sheet will be used to aid the AFCPH staff in revising the Curriculum Materials to alleviate problems, or unusual situations, that you have encountered. Please complete as many sheets as necessary to fully describe all problems encountered.

Teacher Name _____ Unit being used _____

Description of any problems or unusual situations encountered in using the curriculum materials.

Has the situation been resolved? () yes () no
If yes, how was the problem resolved? If no, how might it be resolved?

APPALACHIAN FOLK CRAFT PROJECT

FOR THE HANDICAPPED

FINAL MATERIALS EVALUATION

Instructional Program

The objectives for the units are clearly stated. SA A N D SD

The objectives of the units fit easily into my instructional program. SA A N D SD

Procedures for assessing pupil skill levels relevant to the instructional objectives are carefully explained. SA A N D SD

The task analysis for completing the craft activity is easy to follow. SA A N D SD

The task steps are too large for most of my pupils. SA A N D SD

The illustrations clarify instructional steps for me. SA A N D SD

The suggestions for modifying instructional steps to compensate for specific handicapping conditions are of little value. SA A N D SD

The suggestions for correlating the craft experience with my reading, math and other curricular areas are very helpful. SA A N D SD

It is difficult to integrate the craft experience into my curriculum. SA A N D SD

Materials Format

The instructional package is poorly organized. SA A N D SD

The instructional materials are cumbersome. SA A N D SD 97

The number of illustrations is appropriate.	SA	A	N	D	SD
The illustrations are useful.	SA	A	N	D	SD
The wording of the task steps is clear.	SA	A	N	D	SD
The instructional packages are easily used.	SA	A	N	D	SD
I would gladly use similar materials.	SA	A	N	D	SD
Did you use the learner analysis?	YES	NO			
Was it helpful in planning for adaptations to have the prerequisite behaviors keyed to the steps in the task analysis?	YES	NO			
Did the students lacking prerequisite skills need to have adaptations developed for those steps?	YES	NO			
Did you prefer having the adaptations listed next to the task analysis steps or listed in a separate section?	NEXT TO	SEPARATE			
Did you use the sketches in teaching the craft steps?	YES	NO			
If yes, would you recommend other instructors doing so?	YES	NO	N/A		
Were any of your students unable to complete craft instruction?	YES	NO			
If yes, why?					

Was the User's Guide clear in outlining the steps for planning and teaching the instructional unit?

YES

NO

What changes would you recommend for the User's Guide?

The materials can be improved by:

1.

3.

4.

5.

EVALUATOR _____

99

DATE _____

APPENDIX G:

QUARTERLY REPORTS

UNIVERSITY OF KENTUCKY

LEXINGTON, KENTUCKY 40506

COLLEGE OF EDUCATION
DEPARTMENT OF SPECIAL EDUCATION
210 Porter Building

November 2, 1977

AREA CODE 606
TEL 258-8911

MEMORANDUM

TO: Melville Appeli, Project Officer

FROM: Elisabeth J. Churchill, Principle Investigator *ZJC*

TOPIC: Quarterly Report, August 1 - October 31, 1977

RE: Grant # G007701938
Entity # 1-616033693A1
Project # 443CH70260

This memorandum is the Quarterly Report for the Appalachian Folk Crafts Project for the Handicapped, University of Kentucky, for the time period from August 1 to October 31, 1977.

The activities which occurred during the month of August were in relation to the start-up of the project. These activities were carried out by the Project Director and the Associate Project Director. The activities were:

1. Development of position description for professional staff.
2. Obtained approval of the descriptions from the University Personnel Department.
3. Interviewed candidates for project staff positions.
4. Selected and hired appropriate persons for staff positions.
5. Developed budget lines.
6. Initiated efforts for obtaining project space.
7. Established and organized an Internal University Advisory Board.

The project officially began September 1, 1977. Staff employed by the project began work on September 1, 1977. The staff consists of the following persons:

103

<u>Name</u>	<u>Title</u>	<u>Time</u>
Patricia Thomas Cegelka	Project Director	20%
Dennis Vinton	Associate Project Director	20%
Elisabeth Churchill	Principle Investigator	100%
Martha Henton	Resident Artisan	100%
Joyce Richmond	Graduate Assistant	35%
Bettye Warren	Secretary	25%

104

Staff participated in the following activities during September:

1. Continued negotiations for office space, furniture, and equipment for project.
2. Initiated appropriate payroll and personnel forms for staff.
3. Cooperated with Recreation for the Homebound Aging by writing memo to obtain office space and furniture for that project.
4. Participated in staff meetings which occurred approximately once every two weeks.
5. Obtained a work study student from financial aid to do copying and leg work.
6. Project staff cooperated with Project REACH by designing a poster depicting three projects at the University: Project REACH, Recreation for the Homebound Aging and the Appalachian Folk Crafts Project for the Handicapped. The poster was displayed at the NRPA conference in Las Vegas, Nevada.
7. Wrote a one-page flyer on the objectives of the Folk Crafts Project.
8. Designed a logo for the project.
9. Constructed two laminated maps depicting the geographic region of the project for use in presentations.
10. Established a relationship with the Appalachian Studies Center at the University of Kentucky.
11. Staff began searching and reviewing the literature, identifying resource individuals and agencies, and acquiring printed material.
12. Staff viewed several films produced by Appalshop, Whitesburg, Kentucky.
13. At least one member of the project staff was represented or visted the following sites in September:
 - Bybee Pottery, Bybee, KY
 - Clays Mill Crafts Fair, Lexington, KY
 - Kentucky Guild of Artists and Craftsmen Fall Festival, Berea, KY
 - Council of the Southern Mountains Bookstore, Berea, KY

- Appalachian Fireside Galleries, Berea, KY
- The Guild Gallery, Lexington, KY
- Appalachia Shop, operated by MATCH, Lexington, KY

Staff participated in the following activities during October 1977:

1. Office space confirmed and furniture acquired. Several days were spent in moving furniture and setting up offices.
2. New phone system installed.
3. Project organizational guidelines established.
4. Two staff meetings held.
5. Members for the Steering Committee were recommended and selections made.
6. Initial invitations for serving on the Steering Committee were made by phone.
7. Memorandum sent to all persons who had agreed to serve on the Steering Committee. Included with memorandum was a form to be returned in regards to selection of date for first meeting and a copy of the narrative of the proposal.
8. Letterhead and envelope were designed for project and are currently being printed.
9. Timelines were rewritten and dates adjusted for first year of project.
10. An administrative secretary job description was written according to University procedures and submitted for classification.
11. Colored slides were taken during the visits to various crafts people in September and October.
12. The slides were shown at the October 31st brown bag staff meeting.
13. The writing of annotations of resource documents began in October.
14. The address file of resource individuals, agencies, and crafts people increased tremendously in number during October.
15. Resource files were set up during October.
16. Resident Artisan co-chaired a small group discussion on "Arts and the Handicapped" at the Kentucky Bureau of Education for Exceptional Children Annual Conference, Louisville, KY.
17. At least one project staff was represented at the following meetings or visited the following locations:

- Annual Congress of the National Recreation and Park Association, Las Vegas, Nevada
- Division on Career Development Executive Committee Meeting, Kansas City, Kansas
- Kentucky Art Education Association, Covington, Kentucky
- Morgan County Sorghum Festival, West Liberty, Kentucky
- Larkspur Press and Jubilee Candles, Monterey, Kentucky
- Quicksand Craft Center, Vest, Kentucky
- Appalshop, Whitesburg, Kentucky

105

We have an Internal (University) Advisory Board that has been assisting project staff since the very beginning of the project. The Board is composed of Edward Blackhurst, Chairperson - Department of Special Education, Leon Garrett, Chairperson - Department of Health, Physical Education, and Recreation, and Ed Sagan, Associate Dean of Graduate Studies - College of Education.

The Steering Committee for the Folk Crafts Project has been selected and decisions are currently being made in regards to the date and content of the first meeting. Enclosed is a list of the individuals who have agreed to serve. It is anticipated that one additional individual to represent the field of recreation will be invited.

/bjw

Enclosure

January 31, 1978

TO: Melville Appell, Project Officer

FROM: Patricia Thomas Cegalka, Project Director
Dennis Venton, Associate Project Director

TOPIC: Quarterly Report, November 1, 1977 - January 31, 1978

RE: Grant # G007701938
Entity # 1-616033693A1
Project # 443CH70260

This is the second Quarterly Report for the Appalachian Folk Crafts Project for the Handicapped, University of Kentucky, for the time period from November 1, 1977 to January 31, 1978.

The major activities engaged in for this time period were:

November 1977

- 1. Initial negotiations made with the Council for Exceptional Children for sub-contract to develop diffusion plan.**
- 2. First draft of diffusion plan outlined.**
- 3. First draft of criteria statements developed.**
- 4. A method for task analysis procedure outlined.**
- 5. Continuation request written.**
- 6. Prepared material for visit by Project Officer, BEH/**
- 7. Staff member visited Arrowmont School of Crafts and made contacts with Tennessee craftpersons.**
- 8. Field report form system developed.**
- 9. Slide filing system established.**
- 10. Continued search of the literature and writing of annotation.**
- 11. Continued identification of individuals, agencies and groups.**

12. Development of a mail survey questionnaire for information and resource gathering.
13. Interviewed persons for secretarial position and selected an individual to begin December 1, 1977.

December 1977

1. Orientation and training of new secretary.
2. Continued acquisition and annotation of literature relevant to project objectives.
3. Added an individual representing field of recreation to the National Advisory Committee.
4. Duplicated and compiled the survey questionnaire for mailing.
5. Developed a packet of materials for crafts classification and criteria selection.
6. Selected five experts in the field of crafts to develop the crafts classification system and to provide input on criteria selection. Packets were mailed December 15, 1977.
7. Developed a craft recording form which allows for identification of craft persons, their location, craft, and particular expertise which allows for cross-indexing.
8. A member of the staff attended:
 - Kentucky Children's Conference: A United Concern, Lexington, KY
 - Kentucky Alliance for Art Education, Richmond, KY
 - seminar on the recent copyright law
9. Consulted with Garry Barker, Executive Director, Kentucky Guild of Artists and Craftsmen in Berea, KY. Conversations also took place with two craftspeople: Charles Horrar, Blacksmith, and Rude Osolnik, Woodworker.
10. Project director held initial discussions with representatives from Arizona State University to explore potential field testing and replicating program model in the Southwest.

January 1978

1. First draft of annotated bibliography completed.
2. Second Quarterly Report written and submitted to BEH.
3. Continuation request developed, written and submitted.
4. Planned visit by staff members of the Council for Exceptional Children to negotiate possible subcontract for diffusion plan.

5. Plans made for National Advisory Committee Meeting to be held February 13 and 14, Lexington.
6. Received and reviewed results of work done by five craft experts on craft classification and criteria.
7. Began compiling results of survey questionnaire.

The project is progressing on schedule.

/s/w

May 1, 1978

Interim Report # 3

110

Grant No. GDD77D1938

Period: February 1, 1978 - April 30, 1978

Date of Submission: May 1, 1978

Name of Institution: University of Kentucky

Title of Project: Appalachian Folk Crafts Project for the Handicapped

Name of Project Directors: Dr. Patricia Cegielka, Director

Dr. Dennis Vinton, Associate Director

Office of Education Division or Staff Office: Bureau of Education for the Handicapped

1. Major Activities and Accomplishments:

a. Materials development

1. Designed a cover for publications of the Project.
2. Developed a craft matrix of materials and processes based on the input of experts.
3. Defined the process terms of the craft matrix.
4. Developed a list of considerations for craft selection to meet Project objectives.
5. Solicited response and review from Advisory Committee members to the craft matrix, definition of processes, and craft selection.
6. The second draft of the Annotated Bibliography submitted for typing.
7. The following sections of the Resource Directory were drafted: shops and galleries, schools/institutions, and multimedia.
8. The state-of-the-art paper was outlined and research begun for it.

b. Meetings, Conferences, Presentations

1. The first annual Advisory Committee Meeting was planned and conducted during February.
2. A meeting was held with two staff persons from the Council for Exceptional Children in regards to a subcontract for dissemination activities.
3. The Resident Artisan represented the Project at the Kentucky Art Education Association on February 4.
4. The Resident Artisan planned and participated in an Arts Awareness Experience for Children at the Fayette Mall, Lexington, on March 11.
5. The graduate assistant represented the Project at a crafts workshop at the Appalachian Studies Conference, Berea College, March 11.
6. The Project Director attended the CEC Topical Conference on IEP's in February.
7. The Project Director and Associate Project Director visited the Project Officer in Washington, D.C. to discuss the second year's activities, March 6 and 7.
8. The Project Director met with Wendy Perks, National Committee on Arts for the Handicapped, March 7.
9. The Principal Investigator and Resident Artisan reviewed the craft slide/tape programs developed by the Appalachian Museum at Berea College, April 12.
10. The Principal Investigator and Resident Artisan spent a day going through the resource files of the Kentucky Arts Commission, Frankfort and consulting with Anne Ogden, Crafts Coordinator, April 20.

11. The Associate Project Director attended the AAHPER Conference in Kansas City, April 7-9.
12. The Resident Artisan presented a one-hour workshop titled "The Visual Arts" at the Very Special Arts Festival, Lexington, April 8.
13. The Resident Artisan watched a demonstration of woodcarving by Edgar Tolson on April 21.

c. Other activities

1. Continued adding resources to our files.
2. Analyzed the responses to the Information Survey and followed up on new resources.
3. Mrs. Julianne Carroll (Governor's wife) agreed to serve as Honorary Chairperson of the Advisory Committee.
4. Developed position Description for University personnel for FY 78-79.
5. Monitored budgetary matters.
6. Selected the crafts to be task analyzed.
7. Submitted Interim Report # 3.

2. Problems:

- a. The selection of the crafts to be task analyzed was delayed by several weeks because the development of the craft matrix took longer than anticipated. Every effort will be made to make up the time delay.

3. Significant Findings and Events:

- a. The development of the craft matrix based on materials and processes.
- b. Completed the second draft of the Annotated Bibliography.
- c. Crafts were selected for task analysis.

4. Dissemination Activities:

- a. Communication was maintained with the Advisory Committee: 1) a report of the Advisory Committee Meeting and 2) reaction to the craft matrix, definition of processes, and considerations for craft selection.
- b. Project staff responded to general correspondence received.

5. Capital Equipment Acquisition:

- a. None

6. Data Collection:

- a. None

7. Other Activities:

- a. The Resident Artisan was asked to serve on the Advisory Committee for Implementation of the Arts into the Fayette County Public Schools, Lexington, KY.

9. Activities Planned for Next Reporting Period:

- a. Final draft of the Annotated Bibliography.
- b. Complete draft of the Resource Directory.
- c. The crafts selected will be task analyzed.
- d. Complete draft of the state-of-the-art paper.
- e. Continue gathering resources and information relative to Project objectives.
- f. Represent the Project at appropriate meetings.
- g. Continue to respond to correspondence.

112

Patricia Cegelka
Project Director

Dennis Vinton
Associate Project Director

Date

August 1, 1978

Interim Report #4

Grant No. G0C7701938

Period: May 1, 1978 - July 31, 1978

Date of Submission: August 1, 1978

Name of Institution: University of Kentucky

Title of Project: Appalachian Folk Crafts Project for the Handicapped

Name of Project Directors: Dr. Patricia Cegelka, Project Director

Dr. Dennis Vinton, Association Director

Office of Education Division or Staff Office: Bureau of Education for the Handicapped

1. Major Activities and Accomplishments:

a. Major accomplishments

1. Negotiated a subcontract with The Council for Exceptional Children for product and dissemination planning - May 18 - July 31, 1978.
2. Developed guidelines for the task analysis procedure for crafts selected.
3. Selected two expert craftspersons in each of the four craft areas to be consultants for task analysis.
4. In July consulted with the eight expert craftspersons for the task analysis.

b. Materials development

1. Completed the Annotated Bibliography and had 300 copies printed.
2. The state-of-the-art paper was written during this quarter.
3. A beginning task analysis was drafted for each of the four crafts areas.
4. Additional sections of the Resource Directory were drafted.

c. Meetings, Conferences, Presentations

1. Project Staff attended the annual meeting of The Council for Exceptional Children in Kansas City.
2. The Artisan Educator conducted a workshop for the Metro Parts and Recreation Very Special Arts Festival on May 13, 1978.
3. The Principal Investigator and the Artisan Educator attended a meeting of the Kentucky Craft Production Centers Meeting.
4. Project staff attended the Spring Fair of the Kentucky Guild of Artists and Craftsmen.
5. A staff member attended the Urban Appalachian Festival in Cincinnati, Ohio.
6. The Principal Investigator and Artisan Educator visited with Ken Synder, Director of Crafts Program at Fort Boonesborough, to set up potential task analysis site.

113

7. The Principal Investigator and Artisan Educator visited with Paula Nye Ellis of Jubilee Candles to establish a working relationship for consultancy.
8. The Principal Investigator and Artisan Educator met with four different individuals in Berea, Kentucky to explore the possibility of future relationships. They were Gene Bowers, Director of Student Industries, Berea College; Helen Shepard, Woodcarver; Christopher Bobbitt, traditional weaver; and Jerry Workman, Save the Children Federation.
9. Project staff met with Mr. Ole Appell, Project Officer, for a site visit on June 13, 1978, in Lexington, KY.
10. Project staff attended two days of "Counterpoint" the Southeast Crafts Conference sponsored by the American Crafts Council held in Berea, KY in June.
11. The Project Director and Principal Investigator attended the National Committee on Arts for the Handicapped Conference in Washington, D.C.
12. The artisan Educator attended a specialized workshop at Penland School of Crafts, Penland, NC.
13. The Graduate Assistant attended the West Virginia Guild Crafts Fair in Ripley, WV.
14. The Principal Investigator attended the Southern Highland Guild Summer Crafts Festival and toured Biltmore Homespun Industries in Asheville, NC.
15. The Principal Investigator and Artisan Educator spent a full day in July with each of the following craftspersons task analyzing their crafts:
 - July 12 - Christopher Bobbitt, weaver
 - July 18 - Paula Nye Ellis, candlemaker
 - July 19 - Marie Hochstrasser, weaver
 - July 20 - Jerry Workman, quilting
 - July 24 - Helen Shepard, woodcarver
 - July 26 - Ken Snyder, candlemaker
16. John Grossi from The Council for Exceptional Children, met with Project staff on July 13, 1978 on the progress to date of the Dissemination Subcontract.
17. Staff members of The Council for Exceptional Children met with Project Staff on July 27 and 28 to review the deliverables of the Dissemination Subcontract.
18. Project staff met with representatives of Appalachia to explore the possibilities of subcontracting for a supplemental grant.
19. Associate Project Director represented the Project at the National Consortium on Physical Education and Recreation for the Handicapped, St. Louis, MO, on July 21-22, 1978.

d. Other activities

1. Submitted an outline for a presentation at the CEC National Conference on Career Education for February 7-9, 1979.
2. Three meetings were held with the Appalachian Studies Center to establish a working relationship for the future.
3. Developed and submitted to the Bureau of Education for the Handicapped a supplemental grant to do a Document on Handicapped Artisans with Appalshop, Whitesburg, KY, as the subcontractor.
4. Continued to collect appropriate resources.
5. All budgetary matters were monitored and necessary year-end fiscal arrangements made.
6. Submitted Interim Report # 4.

2. Problems:

- a. None

3. Significant Findings and Events:

- a. Received deliverables on subcontract from The Council for Exceptional Children on Dissemination, Demonstration and Product Development.
- b. The Annotated Bibliography was printed.
- c. The four craft areas were task analyzed.
- d. The state-of-the-art-paper was written.

4. Dissemination Activities:

- a. Project staff responded to general correspondence received.
- b. Letters were sent to 55 various media publishers for input in the Resource Directory.

5. Capital Equipment Acquisition:

- a. None

6. Data Collection:

- a. None

7. Other Activities:

- a. None

8. Activities Planned for Next Reporting Period:

- a. The progress of the task analysis of the crafts.
- b. Selection of a systems design format.
- c. The development of a process model.
- d. The development of a basic design module.
- e. Representation of the Project at appropriate meetings.
- f. Planning of the second Advisory Committee Meeting.

Patricia Cegelka
Project Director

Dennis Vinton
Associate Project Director

Date

Grant No.: G007701938

Period: August 1, 1978 - October 31, 1978

Date of Submission: November 1, 1978

Name of Institution: University of Kentucky

Title of Project: Appalachian Folk Crafts Project for the Handicapped

Name of Project Directors: Dr. Patricia Cegalka, Project Director
Dr. Dennis Vinton, Associate Project Director

Office of Education Division or Staff Office: Bureau of Education for
the Handicapped, Field Initiated Studies

I. Major Activities and Accomplishments

A. Materials Development

1. Revised the State of the Art paper (Copy Appended)
2. Developed the Module Outline
3. Completed the first draft of Module #1, Candelmaking. The following sections are included in this draft:

Introduction

Design

Glossary

Materials

Task Analysis (second draft)

Safety Precautions

Problem Solving

References

4. The outline for the Design Module was completed. (Copy Appended)
5. Outlined the slide tape presentation
6. Categorized and filed present collection of slides
7. Received the final report "Dissemination and Demonstration of Information and Materials Produced by the Appalachian Folk Crafts Project for the Handicapped" from the Council for Exceptional Children produced under subcontract.

B. Meetings, Conferences, and Presentations

1. Interviews with Tom Thiel, a woodworker and Polly Smith, a quilter were conducted by the Artisan Educator and Principle Investigator.
2. Four In-Service workshops, "Art Motivations", were conducted by the Artisan Educator in the Fayette County Schools
3. At least one project staff member visited the following locations:

-Morgan County Sorghum Festival, West Liberty, Kentucky

-The Kentucky Guild of Artists and Craftsmen Fall Fair,
Berea, Kentucky

-The Special Collections Mountain Section in the Berea College
Library, Berea, Kentucky

4. The Project LINK Marketing Conference in Washington, D.C. was attended by the Associate Project Director and Artisan Educator
5. The Associate Project Director and the Artisan Educator met with the Project Officer in Washington, DC.
6. The BEH Project Directors meeting was attended by the Project Director and the Associate Project Director in August.
7. The CEC Interdivisional Caucus meeting was attended by the Project Director.
8. The Associate Project Director attended the Northeast Regional Conference on Statewide Planning for Physical Education and Recreation for the Handicapped, September 14 and 15.
9. The National Recreation and Parks Association Conference was attended by the Associate Project Director October 13-18 in Miami, Florida.
10. The Project Director attended the State Bureau of Exceptional Children meeting in Louisville, Kentucky, October 20-21.

C. Other activities

1. Interviewed applicants for the Project Coordinator position.
2. Hired Bonnie Brinly Younger to be the new Project Coordinator. She assumed the position September 5, 1978.
3. Made arrangements for the Advisory Committee Meeting to be held in November at the Arrowmont School of Arts and Crafts.
4. The agenda was established for the Advisory Committee Meeting.
5. Initiated work on the Appalshop subcontract.

2. Problems

- A. A lower level of activity was maintained during August while the project was without a Project Coordinator

3. Significant Findings and Events

- A. The first draft of Module #1 was completed. (Copy Appended)

4. Dissemination Activities:

- A. The project was selected to present at the CEC National Conference on Career Education scheduled February 7-9, 1979.
- B. The project was chosen to be featured in the University of Kentucky Research Foundation Annual Report which is nationally and internationally distributed.

5. Capital Equipment Acquisition:

A. None

6. Data Collection:

A. None

7. Other Activities:

A. None

8. Activities Planned for Next Reporting Period:

- A. First draft of Module # 2 completed
- B. First draft of Module # 3 completed
- C. Script prepared and slides selected for the slide-tape presentation
- D. The Second Advisory Board Meeting conducted
- E. Prepare pamphlet describing the Project and its activities

Patricia Cegelka
Project Director

Dennis Vinton
Associate Project Director

Date

Grant No. G007701938

Period: November 1, 1978 - January 31, 1979

Date of Submission: February 1, 1978

Name of Institution: University of Kentucky

Title of Project: Appalachian Folk Crafts Project for the Handicapped

Name of Project Directors: Dr. Patricia Cegelka, Project Director
Dr. Dennis Vinton, Associate Project Director

Office of Education Division or Staff Office: Bureau of Education for the Handicapped, Field Initiated Studies

I. Major Activities and Accomplishments

A. Materials Development

1. Developed first draft of the Program Model (Copy Appended)
2. Completed first draft of Module # 2, Quilting. (Copy Appended) The following sections are included in this draft:

Introduction

Design

Glossary

Materials and Equipment

Task Analysis (Second Draft)

Safety Precautions

Problem Solving

References

3. Two initial Pre-Pilot testing sessions were run with four students to check task analysis sequence for Candiemarking.
4. Sketches were prepared for one section of the Candiemarking task analysis. (Copy Appended)

B. Meetings, Conferences, and Presentations

1. The second Annual meeting of the National Advisory Committee was conducted in Gatlinburg, Tennessee, November 9th and 10th.
2. The Project staff consulted with June Denemark, Advisory Committee Member, regarding the Candiemarking module.
3. The Project Coordinator and Artisan/Educator consulted with Anne Ogden, Advisory Committee Member, to discuss her evaluation of the State-of-the-Art paper and to discuss her ideas about the modules.
4. The Project staff consulted with Mel Semmeli on November 13th. The meeting focused upon the emphasis of the project and presentation of Project materials.
5. The Project Director, Associate Project Director and Project Coordinator met with Don Hawkins of Leisure Information Service. The subcontract workscope and timelines were decided upon.

6. The Project Director and Project Coordinator met with Marty Newell of Appalshop, Inc. The final details of the subcontract were negotiated. An interviewer/writer has been selected.
7. The Project Director met with a representative of CEC to discuss the subcontract workscope.
8. The Artisan/Educator conducted an inservice workshop for the Woodford County Schools.
9. The Artisan/Educator was invited to facilitate a small group at the Action for Arts and Education Conference November 17-18 in Louisville, Kentucky.
10. The Artisan/Educator attended the Kentucky Art Education Association Conference November 2, 3, and 4th.
11. The Artisan/Educator conducted an inservice workshop for the Programmed Environments staff.
12. The Associate Project Director met with the Project Officer in Washington to discuss Project progress to date.
13. The Project Coordinator interviewed three applicants to do writing, editing and consulting for the Project.

C. Other Activities

1. The text for the brochure was written.
2. Sketches and Designs for the brochure were prepared by Artisan/Educator.
3. The minutes of the National Advisory Committee were drawn up and sent to the Committee members.
4. The critiques of the State-of-the-Art paper, completed by National Advisory Committee, were reviewed.
5. Arranged for the use of a high quality tape recorder for Appalshop.
6. Located references and sources suggested by the National Advisory Committee.

2. Problems

- A. 1. Module # 2 took longer to complete than anticipated, thus Module # 3 was not completed in this quarter.

3. Significant Findings and Events

- A. Completed first draft of Module # 2, Quilting.
- B. Sketches were prepared for one section of Module #1, Candiemarking.
- C. Appalshop subcontract was negotiated.
- D. Leisure Information Service subcontract was finalized.

4. Dissemination Activities

- A. Prepared presentation for the CEC National Conference on Career Education.
- B. Submitted proposal to present at the Kentucky CEC Conference to be held in April.
- C. Submitted proposal to present at the National Art Education Association in April.
- D. Answered requests for information about the Project.

121

5. Capital Equipment Acquisition

A. None

6. Data Collection

A. None

7. Activities Planned for Next Reporting Period

- A. First draft of Module # 3 completed
- B. Prerequisite Behaviors and Adaptations for specific handi-capping conditions completed for Module # 1 and Module # 2.
- C. Continue work on sketches for the Modules,
- D. Initiate work on the Design Module.
- E. Represent the Project at appropriate meetings.

Patricia Cegielka
Project Director

Dennis Vinton
Associate Project Director

January 31, 1979

Date

Grant No. G007701938

Period: February 1, 1979 - April 30, 1979

Date of Submission: May 1, 1979

Name of Institution: University of Kentucky

Title of Project: Appalachian Folk Crafts Project for the Handicapped

Name of Project Directors: Dr. Patricia Cegelska, Project Director

Dr. Dennis Vinton, Associate Director

Office of Education Division or Staff Office: Bureau of Education for the Handicapped, Field Initiated Studies

1. Major Activities and Accomplishments

A. Materials Development

1. Task analysis of Weaving revised (Copy Appended).
2. First draft of the Design module completed.
3. Revised the Quilting task analysis based upon recommendations made by the writing consultants.
4. First draft of Candelmaking, Quilting and Weaving prerequisite behaviors and adaptations submitted by the writers.
5. Edited the following sections of candelmaking: task analysis, materials and equipment, problem solving, safety precautions, and design.

B. Meetings, Conferences, and Presentations

1. Associate Director attended CEC National Conference on Career Education in St. Louis, MO.
2. Project Coordinator and Artisan/Educator presented "Focus on Appalachian Folk Crafts" at CEC National Conference on Career Education in St. Louis, MO.
3. Project Director attended the ACLD Conference in San Francisco, CA, February 28 - March 3.
4. Leisure Information Services submitted the "Proposal Plan for the Evaluation and Testing of the Appalachian Folk Craft's Project Program Model instructional Materials".
5. Project Director consulted with Lynn Grench in Mesa, AZ concerning the potential for replication of AFCPH in the Southwest.
6. Project Director, Project Coordinator, and Artisan/Educator presented "Focus on Appalachian Folk Crafts" at the Kentucky Federation CEC Convention in Lexington, KY, April 6, 1979.
7. Project Director, Project Coordinator, and Artisan/Educator met with a representative of Harrison Elementary School to explore using the candelmaking materials for pre-pilot testing during their Appalachian Heritage experience.
8. Project Coordinator met with a representative of Bates Creek High School work experience program to explore the possibility of that school being involved in the field testing.

9. Project Director and Project Coordinator presented at the 1979 International CEC Convention in Dallas, TX, April 24-27.
10. Associate Director attended the American Alliance of Health, Physical Education and Recreation Conference in New Orleans, LA, March 15-20, 1979.

C. Other Activities:

1. Selected the consultant writers to develop prerequisite behaviors and adaptations for specific handicapping conditions. Four meetings were conducted to specify the workscope and time lines.
2. Submitted the state-of-the-art paper to five reviewers selected for their involvement in the arts and the Appalachian region as recommended by Anne Ogden of the Kentucky Arts Commission.
3. Prepared and submitted the third year Continuation Request.
4. Project Coordinator continued correspondence with CEC for finalizing the subcontract.

2. Problems

- A. Revising the Quilting task analysis delayed completion of the Weaving Module.

3. Significant Findings and Events

- A. None

4. Dissemination Activities

1. The brochure was printed.
2. An article about the project appeared in the University of Kentucky publication, The Communi-K.
3. An article about the project appeared in the Lexington Herald-Leader, Sunday, March 25.
4. Planned, prepared, and displayed an exhibit explaining the project at the two day Division on Career Development Exhibit at the International CEC Convention.

5. Capital Equipment Acquisition

- A. None

6. Data Collection

- A. None

7. Activities Planned for Next Reporting Period

- A. First draft and edit of Module 3 completed.
- B. Final draft of prerequisite behaviors and adaptations for specific handicapping conditions completed for Candelmaking, Quilting, and Weaving modules.
- C. Continue work on the sketches for the Modules.

- D. Organize and sequence pilot test tasks.
- E. Develop instruments for data collection.
- F. Prepare and conduct expert review conference.

Dr. Patricia Cegelka
Project Director

Dr. Dennis A. Vinton
Associate Director

May 1, 1979

Date

Appalachian Folk Crafts Project for the Handicapped

126

Second Year Overview

The second year of the Appalachian Folk Crafts Project for the Handicapped is at a close. The workscope for this time period was directed toward three major areas: 1) materials development; 2) program model; 3) planning the pilot test; and 4) dissemination activities. A summary of this year's progress in each area is summarized below.

Materials Development

During the second year interviews with regional craftspeople for the development of the task analysis were completed. Three task analyses were developed for each of the three instructional guides, candlemaking, piecing patchwork and quilting, and weaving. These were revised and edited a minimum of four times to insure completeness of sequence and clarity. The task analyses represent the most basic aspects of the craft process. Some adaptations have been built into the task analyses themselves to facilitate a successful experience for the handicapped learner. Sketches were complete for candlemaking and part of weaving and will be provided for all three task analysis sections of the three instructional packages to further clarify the task sequences. These will be completed in August.

A general outline for the instructional packages was devised including the following components:

- Introduction
- Correlates
- Procedures
 - Overview
 - Task Analysis
 - Prerequisite Behaviors
 - Adaptations
 - Materials and Equipment
- Strategy Guide
- Safety Precautions
- Problem Solving
- Design
- History
- Glossary
- References

These sections are included for the three task analyses included in each instructional package.

The text for these components was written and edited for each instructional package. The Correlates section was produced by the Council for Exceptional Children. It provides the materials user with a break down of how these experiences relate to common educational goals. The Candlemaking correlates have been received (See Appendix A) and the remaining two sections will be submitted to AFCPH by August 3. The instructional packages were forwarded to the Project Officer at the end of June.

The materials have been reviewed by professionals in the fields of special education, instructional design, art and/or parks and recreation. This review was conducted by Leisure Information Service. The final report is included in Appendix B. Based upon this review of the materials the following revisions will be made: a Social Integration and Folklore Strand will be further developed; a procedure section for devising additional adaptations will be written and a stronger introduction will be included.

Appalshop, Inc., is producing a printed document which includes interviews with handicapped artisans. The materials may be used as motivation for learning craft skills and further provides information on how handicapped artisans have learned craft skills on their own. A list of the individuals who were interviewed for this document is included in Appendix C. This material is being edited at the present time.

Program Model

A general outline for the program model was completed in November, 1978. It outlined the basic steps involved in the process of developing instructional materials for teaching folk crafts to the handicapped. The project has carried out each of these phases up to pilot testing in developing three instructional packages illustrative of the model. We are presently evaluating the project materials and procedures used in this process in terms of their ability to be generalized to other craft areas. Following this evaluation the materials will be reorganized and edited to form a detailed analysis of each phase in the program model. It is anticipated that this activity will be completed by September 15th.

Pilot Testing

The planning for the third year pilot testing has been completed. The testing will be conducted in Fayette County schools by two secondary special education teachers and by an art instructor. Two junior high special education teachers in Harrison County Schools will also be participating. A parks and recreation site will also use the materials. A proposal for pilot testing was submitted by Leisure Information Services (See Appendix B). The data collection forms are being revised by the subcontractor. The teachers will be expected to: attend a one day orientation in August, teach one instructional package including all three task analyses, obtain the needed materials and equipment for teaching the module, complete all data forms provided, and return the data forms and materials to the AFCPH staff. The project will provide: the instructional materials and data forms and training in their use, payment for the materials and equipment, consultation if problems should occur, and honoraria for the participating teachers who fulfill their responsibilities.

Data will be provided on the completeness and clarity of the task analysis sequences, accuracy of prerequisite behaviors, and usefulness and completeness of the additional sections. Information will be gathered on the time involved in teaching the various sections, and cost and difficulty in obtaining materials.

Dissemination Activities

During the second year we have addressed several professional groups in an attempt to acquaint others with the project and our activities. In our presentations we stress the need for handicapped individuals to develop leisure

skills and to be provided with opportunities for quality art experiences. We also point out the potential that acquiring folk craft skills has for integrating the handicapped into community activities such as church fairs, parks and recreation exhibits and craft festivals.

A brochure has been developed and printed. It has been distributed at the various conferences and sent to those requesting information about the project.

128

Grant No. G007701938

Period: May 1, 1979 - July 31, 1979

Date of Submission: August 1, 1979

Name of Institution: University of Kentucky

Title of Project: Appalachian Folk Crafts Project for the Handicapped

Name of Project Directors: Dr. Patricia Cegelka, Project Director
Dr. Dennis Vinton, Associate Director

Office of Education Division or Staff Office: Bureau of Education for the Handicapped, Field Initiated Studies

i. Major Activities and Accomplishments

A. Materials Development

1. Completed draft of the following Weaving sections: Materials and Equipment, Problem Solving, Design, History, Safety Precaution, Glossary and References.
2. Completed editing of Candlemaking, Quilting and Weaving instructional packages.
3. Introduction, Strategy Guide and Overview sections developed for each of the three packages.
4. Completed sketches for Sand Cast, Molded Candles, Weaving on a Paper Loom, and Weaving on a Cardboard Loom.
5. Second Draft of Prerequisite Behaviors and Adaptations submitted by consultant writers.

B. Meetings, Conferences, and Presentations

1. Project Coordinator met with consultant writers three times to discuss progress with Prerequisite and Adaptation Sections.
2. The Project Staff attended the Kentucky Guild of Artists and Craftsmen Spring Fair, May 18, 1979.
3. Project Director and Project Coordinator attended the American Association on Mental Deficiency Conference in Miami, Florida, May 29 - 31, 1979.
4. Project Staff met with the Project Officer to discuss project progress.
5. Project Director, Associate Project Director and Project Coordinator met with representatives of Leisure Information Services to plan the Expert Review Conference and to discuss pilot testing.
6. Project Director and Project Coordinator met with representatives of Appalshop, Inc., to discuss progress on the subcontract.
7. The Project Director and Project Coordinator met with Delores Nelson of Fayette County Schools to discuss pilot testing plans.
8. Project Staff met with Lynn Grence to discuss possible replication of the Folk Crafts Project in Arizona with Indians and her review of the materials.
9. Project Director and Artisan Educator presented at the Kentucky Career Education Conference in Louisville, KY.
10. Project Director and Project Coordinator consulted with Dr. Herbert J. Prehm concerning systems design for expanding the program model.

11. The Expert Review Conference was held July 10 and 11 to evaluate the materials. Seven consultants with backgrounds in the arts, special education, instructional design and/or recreation evaluated and discussed the materials.
12. Project Director and Project Coordinator consulted with Dr. Mel Semmel concerning the program model and materials.
13. The Artisan Educator provided a workshop for youths involved in the Very Special Arts Festival held by Lexington-Fayette County Department of Parks and Recreation.
14. The Project Staff met with representatives of CEC to discuss the materials developed under subcontract.
15. The Project Coordinator and the Artisan Educator consulted with Dr. Kay Hartwell concerning the development of mainstreaming strategies for the materials.

C. Other Activities

1. Finalized and negotiated the subcontract with CEC.
2. Compiled and submitted a revised third year budget.
3. Developed a proposal for the Human Subjects Committee and received approval for pilot testing.
4. Contacted and followed up with written requests for approval from Fayette County and Harrison County School Systems for pilot testing.
5. Received introductory text and educational correlates for candlemaking from CEC.

2. Problems

- A. None

3. Significant findings and Events

- A. Completed the revised drafts of the three instructional programs.
B. Conducted the Expert Review Conference (See attached final report).

4. Dissemination Activities

- A. Project Director and Artisan Educator presented at the Career Education Conference in Louisville, KY.
B. The Project Coordinator and Artisan Educator presented at the Kentucky Association of School Administrators in Louisville, KY, July 30.
C. Presentation approved for Kentucky Art Education Association Conference to be held in September.
D. Submitted proposal to present at the National Association of Vocational Education Special Needs Personnel.
E. Responded to requests for information about the AFCPH.

5. Capital Equipment Acquisition

A. None

6. Data Collection

A. None

7. Activities Planned for the Next Reporting Period

- A. Make revisions in the instructional packages as indicated by the Expert Review including development of a social integration strand, folklore strand, a procedure for devising additional adaptations, and an expanded introduction.
- B. Complete sketches for the instructional packages.
- C. Revise the program model.
- D. Conduct the orientation for pilot test participants.
- E. Begin pilot testing of the program model and instructional guides at selected sites.
- F. Begin conducting the demonstration phase of the dissemination and utilization plan for the program model.



Patricia Cegielka
Project Director

Dennis A. Vinton
Associate Director

July 31, 1979

Date

131

Grant No. G007701938

Period: August 1, 1979 - November 31, 1979

Date of Submission: December 3, 1979

Name of Institution: University of Kentucky

Title of Project: Appalachian Folk Crafts Project for the Handicapped

Name of Project Director: Dr. Patricia Thomas Cegielka

Office of Education Division or Staff Office: Bureau of Education for the Handicapped, Field Initiated Studies

1. Major Activities and Accomplishments

A. Materials Development

1. Revised the instructional packages based on the Expert Review recommendations. Included in this effort was: a revision of the Prerequisite Behaviors for the nine craft analyses, the development of a learner analysis checklist with the skills keyed to the steps in the craft process for each of the nine craft analysis, developed a text for devising additional adaptations, and specified objectives for each of the three levels in each package.
2. Completed sketches for each of the craft analysis. Revised some sketches based on the recommendation of the Expert Review panel.
3. Revised the candlemaking educational correlates. Completed educational correlates for piecing patchwork and quilting and weaving instructional packages. The correlates have been developed at three levels of specificity for teacher use, a matrix which summarizes the fine motor, functional academics, safety, and socialization skills used; the general and specific objectives in each of those areas; and a listing of the general objectives, the specific objectives, activity component, tasks involved and the task number.
4. Developed and revised a User's Guide for the instructional packages.
5. The second draft was completed for the following exercise sections of the Design Unit: line, form/shape, space, texture and color.
6. The first draft was completed for the text portion of the Design Unit for line, form/shape, space, texture, and color. The second draft was completed for line, form/shape and texture.
7. Revised the Instructional Material Development System using Thiagarajan, Semmel, and Semmel's Four D Model and input from Dr. Mel Semmel and Dr. Herb Prehm. This revision has been submitted to Dr. Herb Prehm for review.

B. Meetings, Conferences, and Presentations

1. The Project Director, Project Coordinator and Artisan/Educator met with Mary Lee Stidham, from Lexington-Fayette County Parks and Recreation Program, to set up two pilot testing sites. The possibility of having Appalachian Folk Tradition as the theme for next year's Very Special Arts Festival and using the craft analysis for the visual component were also discussed.

2. The Project Director and the Artisan/Educator met with Lloyd Ogden, principal of Harrison County Junior High School, to finalize arrangements for pilot testing.
3. The Project Coordinator met with Mike Fogos from Lafayette High School Special Education Department to discuss pilot testing.
4. The Project Director met with the Project Officer in Washington, D.C. to discuss project progress and other concerns.
5. The Project Director and the Associate Project Director met with the Project Officer in Lexington to further discuss project progress.
6. The Project Coordinator and Artisan/Educator presented at the Kentucky Arts Education Association conference held in Cumberland Falls State Park, September 20-22.
7. Congressman Larry Hopkins visited the project to learn more about our activities.
8. The Project Director and Project Coordinator attended and presented at the California Federation CEC in their Research Theater.
9. The Project Director, Project Coordinator and Artisan/Educator met with representatives of CEC to discuss packaging and production concerns and to further develop plans for a sub-contract.
10. The Project Coordinator and the Artisan/Educator met with Jim Anderson of the National Art Education Association to discuss the project, its materials, and their potential usefulness to art instructors. One instructional package and easel kit was submitted to him for review.
11. The Project Director met with Dr. Mel Sammel and Dr. Herb Prehm to discuss the possibility of replicating the Instructional Materials Design System with Indian crafts and heritage as the focus.
12. Arrangements were made with Jon Dunn of the Kentucky Arts Commission to review the listing of media resources developed for the Guide to Resources.
13. Planned and held a pilot test orientation for all participating instructors. Included was an introduction to the project, the materials and data collection forms. Instructors chose the craft units to be taught.
14. Artisan/Educator monitored field test activities, providing technical assistance for the participating instructors. Each site is visited twice monthly and more often if necessary.
15. Project Director met with Director of Appalachian Studies Center to discuss possible joint endeavors.

C. Other Activities

1. Received text and first person narratives of handicapped artisans from Appalshop, inc.

2. Revised project presentation and slide show to update information on the instructional packages and to include slides of pilot test activities.
3. Project Director's FTE increased to 55% on the project. Associate Project Director's FTE reduced to 5% and title changed to Recreation Content Specialist.
4. Artisan/Educator selected as Outstanding Educator to be featured in Issues in Education, Western Kentucky University's College of Education publication.

2. Problems

- A. Research accounting difficulties encountered due to delays in approval for transfer of funds. This has delayed final fiscal report for 1978-1979.
- B. Delays were encountered in completion of the subcontract work by Appalshop. When completed, work satisfactory.
- C. Qualitative concerns arose over subcontract work completed by Leisure Information Service.
- D. A month of work time was lost in attempts to clarify project activities to Project Officer.
- E. Determined that one User's Manual designed for use by special educators, art educators and parks and recreation personnel would be better than separate ones. It was also decided that this manual could be more efficiently developed by staff with the aid of consultants rather than through subcontract.

3. Significant Findings and Events

- A. The three instructional packages were revised based on input from the Expert Review panel.
- B. Pilot testing plans completed and data collection begun.

4. Dissemination Activities

- A. Project Coordinator and Artisan/Educator presented at the Kentucky Art Education Conference in Cumberland Falls State Park, September 20-22, 1979.
- B. Project Director and the Project Coordinator presented at the California Federation CEC in the Research Theater November 9-11, 1979.
- C. Submitted proposal to present at the Southern Regional Conference of the National Recreation and Parks Association.
- D. Submitted proposal to present at the American Association for Mental Deficiency Conference.
- E. Submitted proposal to present and was accepted for the program of the National Art Education Association Conference.
- F. Article accepted for publication in Exceptional Teacher.
- G. Outlined and began drafting two more articles for publication.
- H. Responded to requests for information about the AFCPH.
- I. Arrangements are being made with several groups interested in the instructional materials to use the materials and evaluate them.

5. Capital Equipment Acquisition

- A. None

6. Data Collection

- A. The sites for pilot testing include:
Home Economics and Shop Class (EMH), Harrison County Jr. High School
Work study Program (EMH), Bates Creek Sr. High School
LD Classroom, Bates Creek Sr. High School
A mainstreamed art classroom, Bates Creek Sr. High School
A Parks and Recreation class (EMH and OH)
A Parks and Recreation class (ED)
- B. Revised data collection forms submitted by Leisure Information Service.
- C. Developed a site observation sheet for monitoring pilot test activities.

7. Activities Planned for the Next Reporting Period

- A. Complete pilot testing
- B. Analyze data from pilot test phase
- C. Revise the instructional packages based upon pilot test results
- D. Complete the Design Unit
- E. Complete the Guide to Resources
- F. Conduct the demonstration phase of the dissemination and utilization plan for the Instructional Materials Design System.
- G. Conduct Annual Advisory Committee Meeting
- H. Identify key individuals, organizations and school systems to be provided copies of the materials.
- I. Develop and initiate an implementation plan for future use of the materials.
- J. Represent the project at appropriate conferences. Present at professional conferences.
- K. Submit articles for publication in professional journals.
- L. Submit final report.

Patricia Thomas Cegulka, Ed.D.
Project Director

Date

135

**Portraits
of Very Special Craftspeople
in Kentucky**

Special Education Department
University of Kentucky
Lexington, Kentucky

Patricia Cegelka, Principal Investigator/Project Director
Bonnie Brinly, Project Coordinator
Marty Hinton, Artisan Educator

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The project presented or reported herein was performed pursuant to Grant No
G007701938 from the Bureau of Education for the Handicapped, U.S. Office of
Education, Department of Health, Education and Welfare. The opinions ex-
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the U.S. Office of Education should be inferred.

Introduction



An important objective of the Appalachian Folk Craft Project has been to develop craft skills among handicapped people as a meaningful leisure activity. Preliminary field work uncovered many individuals in the Appalachian area who actively pursue crafts in spite of their handicaps. The incentive for this book arose from these findings along with the hope that craft teachers and handicapped individuals may find motivation and support from the first-hand encounters presented here.

We found that the majority of persons involved in handcrafts viewed their work primarily as a recreational outlet. Others learned and developed their crafts as a means of partial or total self-support. In the instance of two mentally handicapped women, their craft work has been instrumental in achieving social independence.

The twelve men and women included here represent an age range of 23 to 88 at the time of their interviews. Their crafts as well as their handicaps are varied. Victims of polio, muscular dystrophy, stroke, debilitating accidents, and mental disability are occupied with various forms of woodworking, painting, weaving, sewing, crocheting, and embroidery.

The work they produce achieves a high degree of quality. The careful brush strokes in Lawrence Couch's paintings; the intricacies of Joe Inabnitt's furniture and Ursula Davidson's thread collages; William Croley's elaborate woven baskets; the intensity with which Kathy Evans, Paul McAdams, and Mary West labor at their crafts; the even stitches sewn by Ora Lattrell without sight—all of these are perfected products of painstaking labor representing much time, originality, and durability.

Strong family and religious ties and a firm sense of place seem to be common to all the people included here. Each feels the kinship with the land common to most Appalachians. Many have lived other places, but each one has responded to the pull to come back home.

These dozen people also display an overall gentleness and a determined and independent spirit. Some

have a lively sense of humor and an affectionate nature. Some are storytellers and some are thinkers. Some are surrounded by friends and some are lonely. All of them were open, honest, and eager to share with us.

It was no simple task to identify the people who would be included in this book. Our contacts included crafts outlets, art guilds, craft cooperatives, state art commissions, rehabilitation services, schools for the deaf and blind, the Kentucky Department for Human Resources, and press releases in newspapers throughout the region. Since many of the Project's activities were focused on the eastern Kentucky area, all of the subjects included here are Kentuckians. Final selection reflects a cross section of age, background, handicap, and craft.

It was felt that a verbatim presentation of the sometimes lengthy interviews was not appropriate to the nature of this book. Thus most of the material has been edited and much of it was deleted. However, we have strived to retain the essential character of each interview and to present an accurate portrayal of the craftspeople and their work.

ORA LATTRELL



197



Ora Lattrell spends much of her time during the winter months hand piecing quilt tops. She sews her own clothes, she plays the guitar, she sings, and she writes poetry. Ora is 76 years old and has been blind for 23 years.

Miss Lattrell shares a room at Fair Oaks Rest Home in Jamestown, Kentucky with her hometown neighbor Mrs. Chumley. They are from nearby Liberty. Ora plays her guitar and sings and is usually accompanied by a resident bass and tenor. The popular trio entertains the other residents daily.

A regular visitor to the rest home, Hazel Clarkson encouraged Ora to piece quilt tops. Mrs. Clarkson cuts the pieces and Mrs. Chumley identifies the correct sides. Ora sells some of her quilt tops but her sewing serves largely as a pastime.

I've been playing the guitar ever since about 1939. I learned to play before I went blind, you see. I can play a little on the piano, but I can't do very well. Never had any lessons. My family used to sing a lot. We sang religious songs. We were a musical family,



loved to sing. My cousin taught me the guitar chords so it took me a little while to get my music and singing together. You can't just pick it up and take off.

When I play around here the people join in and sing. There'll be a crowd standing around clapping their hands. Most every day we sing. They say they love to hear it.

I met Hazel Clarkson at Liberty while I was in the

rest home up there. She had a friend that she came up to visit. I was sitting on the front porch playing the guitar. I was playing "You Are My Sunshine". And so she came up the walk helping me sing. I never had seen her and she never had seen me, but we got acquainted after that. And always when she came up to the rest home she'd have me sing "You Are My Sunshine". We've been friends ever since.

Mrs. Clarkson was the one that started me to piecing quilt tops. I pieced eleven quilts while I was over at Liberty and I've pieced eighteen since I've been here. And I make my clothes on the treadle machine. I'd always been used to sewing on the machine and I just went ahead and sewed on it after I lost my eyesight.

Mrs. Clarkson came to Liberty and I was complaining that I didn't have anything to do. I said, I just have to sit around with nothing to do. And she said would you piece me a quilt if I cut the pieces and send them to you? I told her I'd try. And I did such a good job she used the quilts for talent shows and things like that.

I sure do enjoy quilting. That's my hobby in the wintertime. I'm content. If I get nervous, I just get my needle and thread and go to sewing. It calms my nerves down.

Now, when I was at home I had my flowers. I worked the flowers, I'd go out and pull the weeds and grass from around them. People said, well, how did you keep from pulling the flowers up? I can feel the leaves of the flowers, you see, and tell what they are. I go by my fingertips. My friend here, Mrs. Chumley,

brought some big flowers from her home and she didn't know what they were. As quick as I took hold of the flowers I said those are peonies and chrysanthemums.

When I was growing up I worked outside mostly. I would almost rather than do housework. My brother was the oldest, and then he married and left. So that left it for us girls. I worked in the garden and helped in the fields some. I enjoyed gardening. When I thought the garden needed plowing, I just harnessed me up a mule and went out and plowed it. I learned how to do it by watching the older folks. Not too many people use mules anymore.

I used to think I couldn't do anything without a light. I found out I could. And, you know, there's a lot of people that say they couldn't do anything without a light. But we find out we can if we try. I just got to thinking about the people in this building and I wrote a poem:

We have a home called Fair Oaks
Prepared to care for older folks.
Some are happy and have a ball.
Others seem not to like it at all.
Some can't see and some can't walk.
Some can't hear and some can't talk.
All this goes along with life, I guess.
All we can do is do our best.

I keep trying. It employs a body's mind. Gives them something to think about. I think a willing mind helps people more than anything else.



PAUL McADAMS



PAUL McADAMS





206

I was born in Portland, Oregon and lived there 19 years. My wife is originally from Kentucky. We met when her family moved out west. Then we moved back to Kentucky.

My mom's still in Oregon. My dad died in December. And my brother works out there. He makes wood boxes and planters and stuff. He sells everything he makes.

I went to work at the ammunition plant at Charlestown, Indiana in 1967. They made explosives for the Vietnam War. I worked for about four years in maintenance. The building I was in blew up.

I've lived in the Lost Creek area since about '71. I was on Public Assistance at first, and then went to Social Security disability. About the only work I've done since then is these crafts. I just started making this stuff to give me something to do. When I was in school I took different courses in crafts. I went through the senior year. I took all different types of art and photography.

I hope to teach my kids how to do the crafts. My boy can make the brooms now. He's into photography too. I'd like to get my girl a loom when I can afford it.

The Grassroots has helped out a lot. It was first started in '65 when Vista and Appalachian Volunteers came into the area. They got people together and took their crafts back to Washington and sold it there. It just kept building. Now they have over 90 people working, marketing crafts. They send stuff all over the world to different groups. They sold a quilt to David Rockefeller, and Elizabeth Taylor bought one. And they gave one to the president. They don't have high overhead, and they try to return as much as they can to the producer.

MARY WEST

Thirty-eight year old Mary West lives in a family care home in Somerset, Kentucky. She was mentally handicapped at birth.

Mary attends the Adult Activity Center in Somerset where she is learning to read and write. Her special skill is embroidery. She stitches designs on pre-stamped fabric for pillow slips and quilt top squares.

Mary seems to have a natural eye for color combinations and the neatness of her work is exemplary.



I was born at Williamsburg, real close to Corbin. I don't have anybody. I was adopted when I was little.

I went to school up in Louisville—at the state hospital. I worked with a girl, and I would do the quilt tops and pillow cases. I've made plenty of quilt tops. I don't quilt them. I just do the tops. I do the embroidery on it and some woman sews it on for me. I can't use a sewing machine, see.

I learned how to read and write. That's what I'm doing now. I read the school books and write down words.

I know how to cook. About five of us live at home. I help clean up. I mop. Here's the way I do: I get up in the morning and I make up my bed. I wash the dishes, then sweep the floors and then mop. When I get that done, sometimes I sew on some of the pieces. I put in all colors and make them match something.





212



213

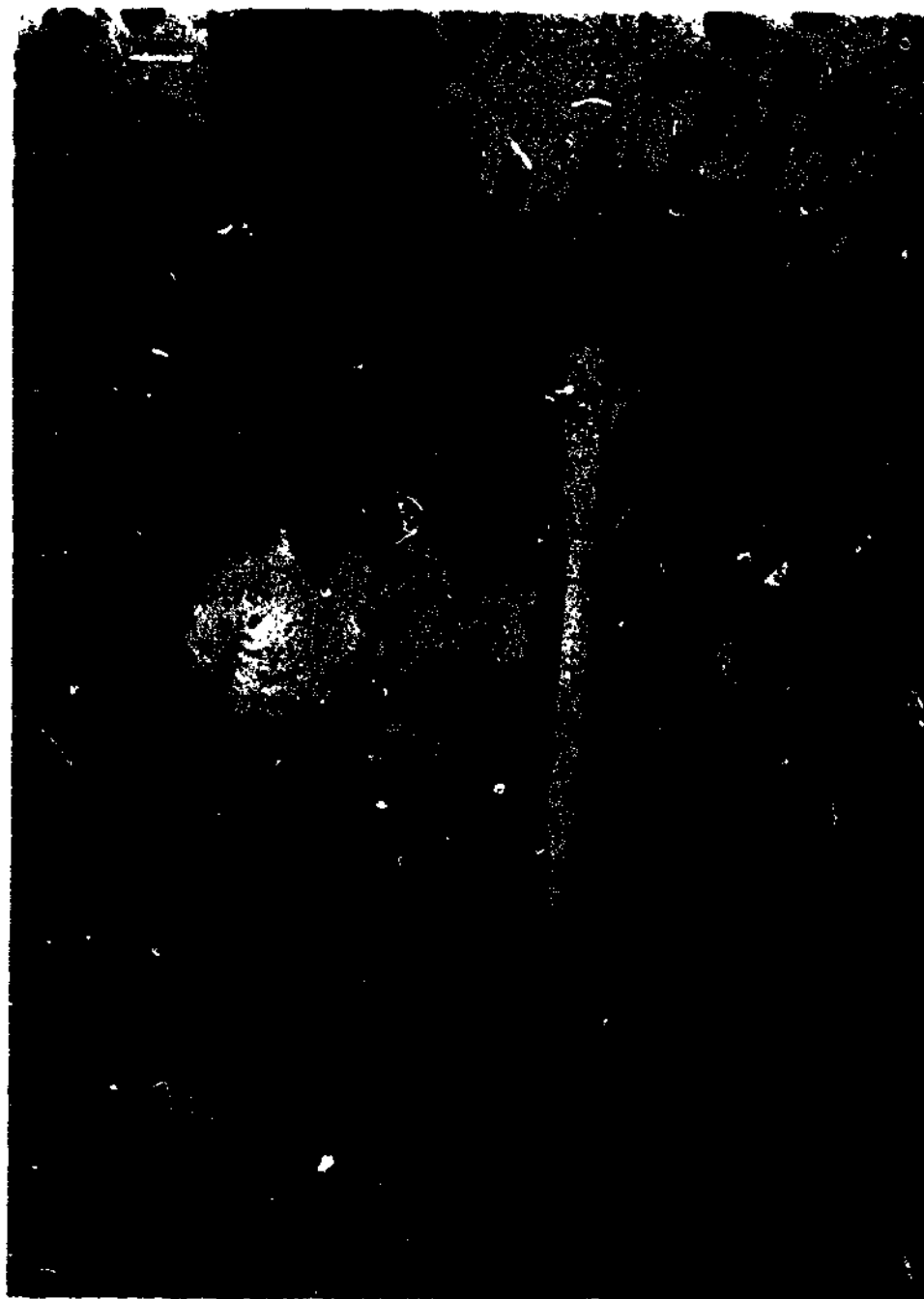


212



213

JOE INABNITT





7

It's hard to say whether Joe Inabnitt's greatest talent lies in miniature carpentry or telling tall tales. He's excellent at both.

At age 63, Joe, a retired carpenter, lives with his wife at Stab, Kentucky between London and Somerset. They share the house in which Joe, along with ten brothers and sisters, was raised.

When Joe was about 48 he suffered a stroke. He lost the use of one leg and partial use of one arm and hand. Although he still feels the effect on his arm and hand, he has regained the use of his leg.

The carpenter does very little marketing of his craft. The miniatures he produces are mostly for his own delight and that of his grandchildren.



I started doing carpentry work when I was about 19 or 20 years old. I worked in Ohio and Indiana a number of years. I didn't care for that too much. Then I started doing carpenter work around here and I've lived here ever since.

It was about fifteen years ago when I had my stroke. I lost the use of one leg. I regained the strength to some extent, but as I got older it seemed to get worse. I couldn't trust myself climbing around on the

buildings and ladders. It got to where I couldn't handle them big timbers. It affected my arm too. Ever so often that hand would give way and I'd just throw away my hammer. I was kind of dangerous to be around. I guess about seven years ago I had to quit regular work and I haven't done anything since then.

I started making these little gimmicks as a pastime. Of course I made quite a few things back years ago when my youngsters were at home. I'd make things for them to play with. Well, I made things back when I was a youngster myself. Back then you didn't buy all kinds of playthings. Back in those days nobody had any money. We made our own playthings. I remember whittling out a boat and some little fish and I'd sneak off and play in the branch when I could get away from work.

One problem in making these little things is getting the right proportions. I try to make it about an inch to the foot. Course some of it might be a little off. This little cabinet here with the glass doors, I just guessed at that—what size to make it. The spinning wheel is more or less to scale.

And something else—if I can't make something and get it to work like it's supposed to, then I won't fool with it. That's the fun I get out of it is making it work. I use whatever I can find. Whatever is handy. If I can't get it to work one way, then I try something else.

I kind of pester the neighbors. They say I'm wasting my time. Just wasting my time making that little old silly stuff. And well, probably I am. It's just a pastime but I get a lot of fun out of it.

I sell a piece occasionally to somebody that wants

it. But if I made it just to sell, why gee whiz, I'd starve to death. Either that or I'd have to put a price on it that would be really exorbitant. There's too much time consumed. Why, I just couldn't produce enough. Naw, I do it just to keep from going crazy.

I've had a pretty good life. A lot of ups and downs. Most of them downs, I guess. But I wouldn't of missed it for anything. I never worry about it. There's people who go out and get lightning-struck, wasn't expecting it. No, I guess maybe I'm too optimistic. But when you get to my stage in life you don't worry too much about it because you know it's inevitable anyway. There's no object in going out and asking for it though. Like coming up a real thunderstorm and getting out there and plundering around and asking lightning to strike you or something like that. Or getting out on these old crooked roads and driving seventy, eighty miles an hour. That's another thing. You can take steps to prevent some of these so-called accidents. They were caused by something.

I don't believe in ghosts and such things as that. Although I was taught to believe. I think my mother was a believer. She told a story once: In the lower settlements, they called it from here, there's an old log house in the neighborhood and some man lived in the house. It had an upstairs in it and every night when they went to bed something would start up there just like a big ball rolling and it would roll across the floor. Very slowly roll across the floor. And it would start dropping down the stairway. Thump, thump, thump, on ever step. And when it bounced off onto the floor, why, ever door in the house would fly open. So the man said he was going to stop them doors from flying

open. So he went to the blacksmith's shop and made him some iron stirrups and bolted them on each side of the door, and put two by four timbers across the door. "Now," he said, "I'd like to see them doors come open tonight!" That night when the ball started rolling and hit the floor, the doors come open anyhow!

Now some woman in the neighborhood was picking berries in one of the old growed-up fields. Something attracted her attention. She looked up and there was a man standing just a little distance away. Said he was standing there with his hands dropped down on his sides, had on an old blue Union soldier's coat. And he was just as pale as a corpse. Well, scared this old woman and she started to run. He said, "Don't run. I won't hurt you. I want to tell you something. Something I been wanting to tell for a long time." He said some years before that he was traveling. He had come to this house I been talking about and he stopped and asked to stay all night. The man that lived there then told him he could stay. So he went in and they had supper and he said he was awful tired and he asked the man where he might sleep. The man took him upstairs and told him, he said, "I got to leave for a little while. I won't be gone long." So he said when that man came back he had another man with him. He said, "They killed me that night, and put my body in the sinkhole down there." Well, the woman heard a little noise and turned her head, and when she turned back that man was gone.

Now, don't ask me if that ball moving across the floor was that man's head. I don't know. I'll leave that for you to guess!

RUBY FANNIN

Ruby Fannin is a professional seamstress. At 59, she is the mother of four children and has ten grandchildren. Before she was two years old, Ruby contracted polio and has worn leg braces since. For the past ten years, she has also had to depend upon crutches due to hip complications.

The Fannins live near Morehead, Kentucky in a ranch-style stone house they built themselves. In her spare time Ruby crochets and embroiders. She has designed and executed intricate lace curtains and tablecloths and is currently working on an incredible quilt of embroidered squares. Each square is an original design embroidered on velvet or satin. She hopes the quilt is destined to be passed down from generation to generation in her family.



I was about eight years old when I decided I'd like to make myself a dress. My mother could sew, but her time was taken with other things. She just didn't have time for sewing. And after she found out I could sew, I got that job.

Most of my work has been in clothing construction. But I always have some other project going that I pick up at odd minutes and work on. I learned to crochet, too. I really don't follow instructions. I do my own patterns.

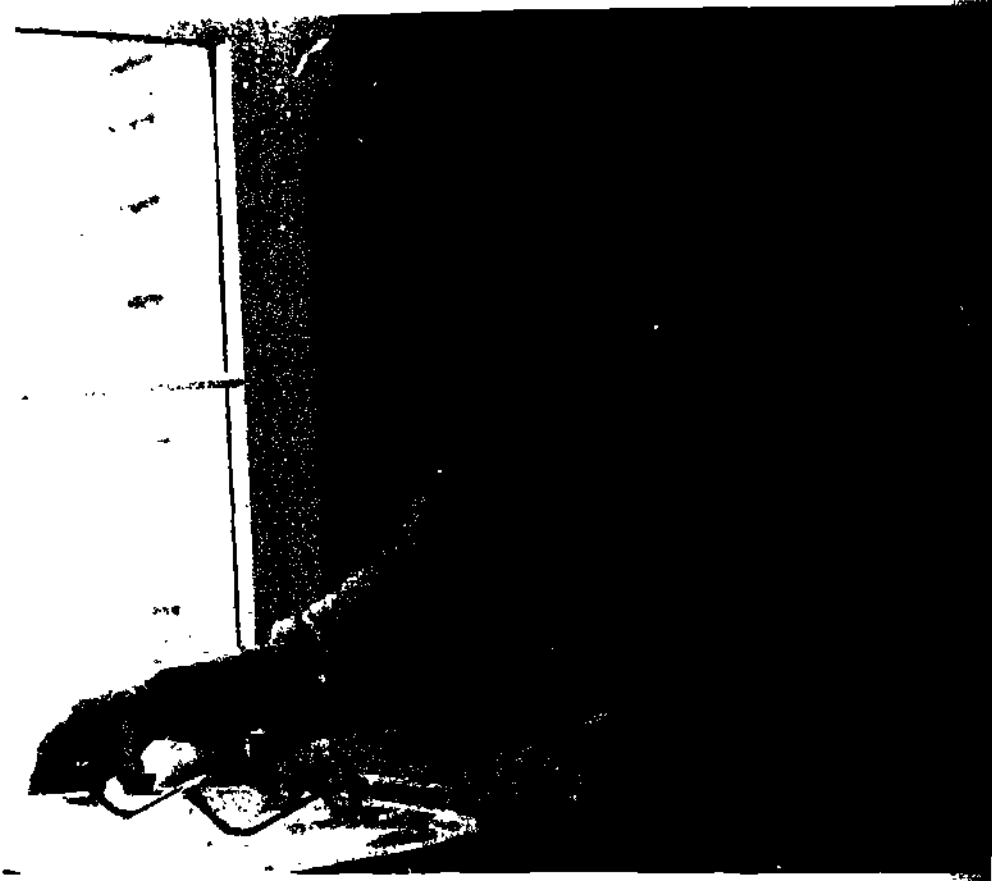
Sewing has taken up a good bit of my time, and it has been profitable. About four summers ago I did 35 different garments for this one girl—one summer. Now that's a whole lot of sewing. Looking back, I

wonder how I ever managed such production—you know, with the children and the house and all the other work too. But I did.

I would say I've had a fairly normal life, considering the drawbacks. We have two boys and two girls and ten grandchildren. We're not exactly farm-type people, but we have built two homes during our marriage, and I do my own canning and food preservation. And I've never required help in taking care of the house. Although it's a little harder for me to use a vacuum. Or it's a little harder for me to clean a floor. But I still do that. It just takes a little more out of me. A little more push.

I am a somewhat independent person. It's easy to let somebody else do things when you are handicapped. But to me, that just wouldn't work. I don't like that kind of dependence. It irks me endlessly to be sick and have to let somebody do for me.

I wish I could feel that people were going to see me one time without first thinking of my handicap. I think that is the most burdensome thing for a handicapped person. You know, if someone described me to you, they probably wouldn't give you my facial features or the color of my hair. They would first tell you that I was crippled. This is one of the most difficult things the handicapped person has to deal with.





WILLIAM CROLEY



William Croley has lived a full and varied life in spite of his constant struggle with osteomyelitis, a condition that afflicted him at an early age. The 88 year old teacher-artist-musician surmounted formidable odds to achieve a post-graduate education and to build a career during a time when his hands were "too black to teach white children".

William now spends much of his time garnering blue ribbons for his triple-stitch crocheting and basketry.



I was born November 15, 1891 here in Knott County. They called it "Fightin' Creek" in those days. We had nine in the family. I just have one living sister now.

When I was little I had what you call osteomyelitis. I was running and fell on frozen ground and bruised a bone. They lanced it, but it infected the marrow. They had to take out a piece of the bone. Through the years about 16 pieces of bone have come out of my leg, under my right arm, and my right ankle. My mother would make poultices out of flax seed and put on my leg. One place would heal up and another would break out.

When we worked the corn field my father would say, "Will, come on out when the dew dries off." My mother'd say, "Jacky, don't make him go today. His leg hurt so bad last night." I'd have to go, and when I wasn't able to lift this leg I'd have to take hold of my trouser leg and take a step at a time. The white people would say, "Jack, give this boy a good education, cause he'll never be able to do hard work." The white people took a lot of interest in me along when I was small.

I've got fifteen hours on my masters at the University of Kentucky. But I've had a hard way to go. When I was in the grade school I can remember working arithmetic by lamplight. My mother would say, "Al-right Will, put out the light. I can't sleep." I'd put out the light and still work on those hard arithmetic problems. I'd get what light I could from the bottom of the grate. I wasn't allowed to stir the fire because it was already covered over to keep at night. I'd go to

bed cold and get up in the morning still cold. And I'd go to school on a cane, my leg draining.

I went to high school in Frankfort. Worked my way through as a janitor. That was when Governor Black was elected. My father voted for him. After he was elected he went up to the school at Frankfort and the president showed him around. He came back and saw my father in town and wanted to know if there were any children who wanted to go to school. I begged my father two weeks before he made up his mind for me to go to Frankfort.

I stayed there six years and finished three years of college. I always liked to do something someone else had never done, so I graduated with eighteen girls in the Home Ec. department. After I had finished, the president's wife sent a message for me to come to her home. I went over there and she said, "Croley, you've been a dear boy. Paul and I were talking about you at the breakfast table. We want to send you to school to be a doctor. We'll pay your way through." Sometimes I wonder if I'd been a better doctor than I would have been a teacher. But I say I just wasn't cut out to be a doctor.

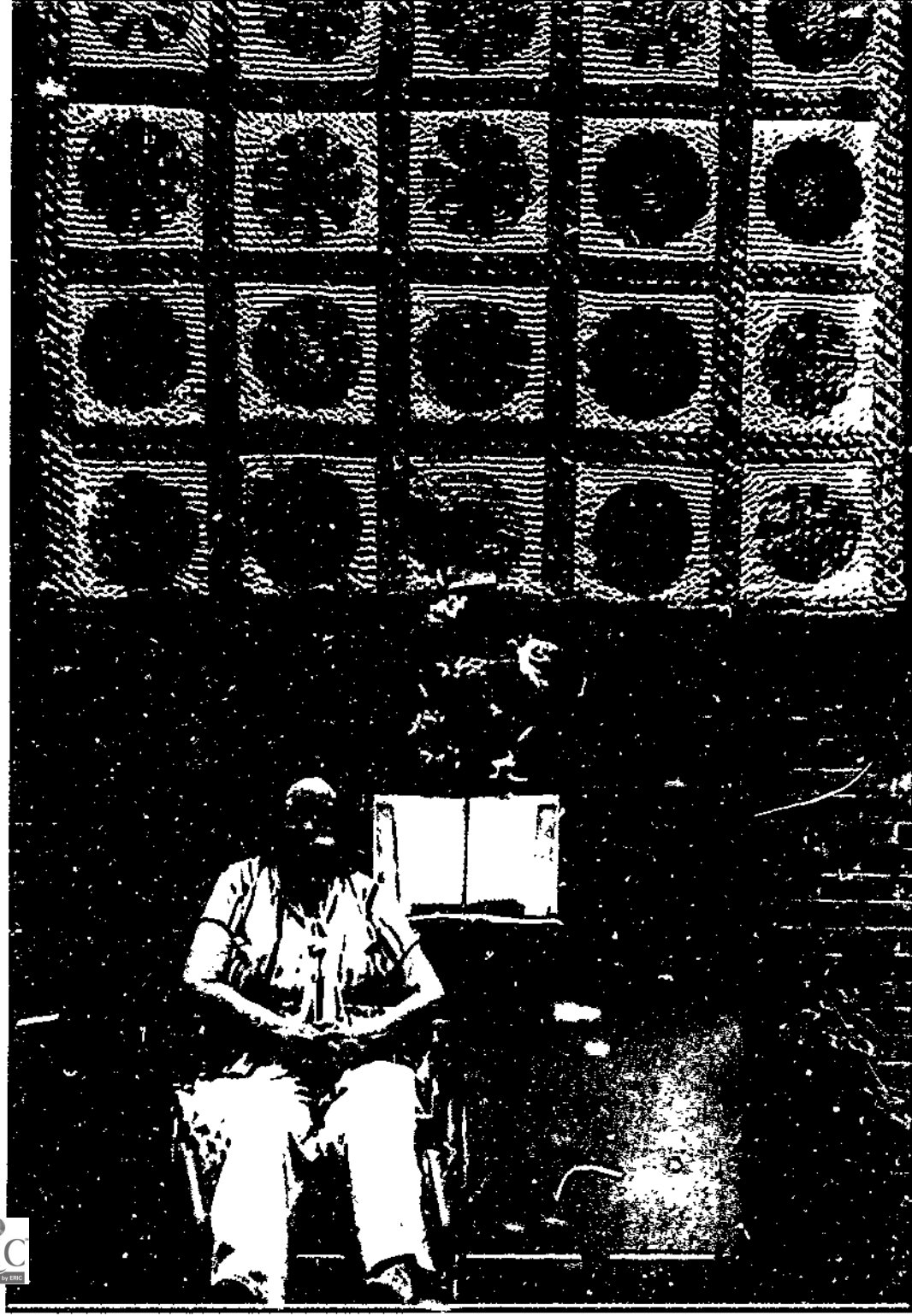
After Frankfort I taught in the Jenkins school system and went to the University of Kentucky during the summer. I took art. Back in those days you could go to class with the white folk, but they wouldn't let you stay in the dormitory. You had to get a room outside. Of course it's different now.

I think the next job I had was in Pineville. But I had a hard way of holding jobs. The doctor's wife, Mrs. Golden, wanted me up at the high school to teach arts

and crafts. After the PTA people met, they decided not to hire me. My hands were too black to teach art to the white children. Course the schools were not integrated then.

Between 1923 and 1928 I was in Chicago. I studied violin for a while at the Chicago Music College. I was working at the hotels. But when air conditioning came in it gave me arthritis. I came home because I could just feel that air conditioning going through the bones in my leg.

I've taught in a lot of the poor counties. Sometimes they would hold school and sometimes they wouldn't—depending on the finances. The parents would board me and I'd teach awhile and then move on. I've had a hard way to go.



LORA GEARHEART

Sixty-eight year old Lora Gearheart is a native of Price, Kentucky in Floyd County. The death of her husband in 1968 was closely followed by another personal tragedy. after moving back home from Dayton, Ohio, she suffered a broken back, an accident that left her paralyzed from the waist down.

Lora has been a resident of various nursing homes for the past ten years. During that time she has spent many hours embroidering appliques on quilt top squares. Though modest by nature, she takes much pride in her work and enjoys the admiration her designs generate.

We lived in Dayton eleven years before my husband died. He was a builder—contracted buildings. And I took care of an apartment house while we lived there. He died in '68 and I moved back home.

I fell and broke my back in '69. Somebody ran my car into a ditch and I went to get help. I went onto a bridge—it was nighttime—and I fell off and hit a rock. It broke my back and I've been in a wheelchair ever since. I can't walk anymore. They say my legs are brittle-like.

I miss being on the outside. I always had my own car and I went everywhere I wanted to go. But I like it here. It's a good Christian home. All the people have been awfully nice to me. We have good food. Good cooks. Good nurses and doctors. My sister-in-law and my half-sister come to visit me.

I have a number of things to do. I read and watch television. And I've been quilting for about ten years—ever since I was in the nursing home. I quilted a little bit before, with my mother-in-law. She showed



me how to do the appliqué.

I piece all the time. Sometimes I work till eleven at night because I've got good light. I make, on the average, about one or two quilts a month. I just do the top. I get my material from Sears. My sister-in-law cuts it out and puts it on a block. I use a hoop and needle and thread and sew them together. And then she takes them and puts them on the sewing machine. I send the top and lining to a lady in Ohio who quilts it for me. She charges me, all told, about fifty dollars.

I'll sell a quilt for different prices, from a hundred up to three hundred. I have a lady in Lexington that buys some of them. I haven't ever advertised, just different people know me.

I'm working on the Oakleaf pattern right now. Then I'm going to make one called "Friendship Quilt". It's a whole lot of little bitty pieces. Going to make it for my son for Christmas.



LUTHER HINKLE

At 65, Luther Hinkle has led a full life. That he was nearly killed eight years ago from an explosion in his body shop seems to have deterred him very little. The father of four lives near London, Kentucky on Route 80 near his home community of Lyda. He spent a large part of his life in Ohio and Indiana but moved back home ... 1963.

The carpenter-builder-welder has been carving toys and animals since he was a child. He has continued his craft since the accident, although his right arm and hand were left severely damaged.

Most recently Luther has constructed some unique lawn ornaments, dinosaurs. The four foot animals are shaped from cement and hand painted. When Luther was younger he mounted a traveling "zoo", exhibiting dioramas of his carved animals.

The Hinkles live on an 18-acre farm where their one buffalo grazes. They once owned a whole herd.

Luther is the author of a book he published himself in 1978 called *The Lord Is My Shepherd: The Life, Tribulations, and Good Times of Luther Hinkle*.





I started my handicraft work when I was a kid. I was carving then from a child up. The first thing I was on was probably different kinds of toys like slingshots and bows and arrows. I kept it up till I got a little older, then I went into the steel mill and worked there awhile in east Chicago. And then in my spare time, after I was grown, why I started carving on different kinds of animals, painting them to their natural color and everything.

Sometime in the 30's I decided to put them in a zoo. You might call it an exhibit. I took a trailer and traveled around to a few parks in Indiana.

I came back here in 1963 and built this place. I built the house and the garage over there. And I started a body shop and welding business.

I had been down here close to six years, I guess, when the compressor blew up. That was a Saturday. I couldn't tell you what I was doing at the time, but I was close to the door. I didn't see anything or hear anything or feel anything. I never knew what happened until I found myself at the hospital. According to the doctors, it was a miracle that I escaped at all. My leg was shattered in two places and my arm was practically destroyed. My shoulder was busted up pretty bad. My hand was smashed up and they were contemplating taking off my arm.

It doesn't seem like Satan was satisfied with all that—I came down with cancer. And I found out I had sugar diabetes! They called my family out and told them it was just a short matter of time now.

It went on and on until finally the medicine that they were giving me for cancer was failing to take



hold. So they took me back to the hospital. That was after they had me on insulin too.

One day I was sitting around the house and I just refused to take any more insulin. They took me back to the hospital and my sugar was gone! I didn't have any more sugar diabetes and the doctors couldn't understand that.

Later on I refused to take any more of the cancer medicine. And so I came down home and I found out what would cure my cancer.

Now, I can't come out and say what's going to cure a cancer for someone. The only thing I could tell you is what cured my cancer. And people still won't believe it. My wife showed me an article in a magazine called "Prevention". Asparagus for cancer! That, in my opinion, is what saved me.

Now, no one would hold still to being taken off of their cancer medicine and saying, "I'm going on asparagus". You'd probably find one in a million. But that's exactly what I had done. You buy a can of asparagus and just take your blender, blend it up and put it in your refrigerator. I think they suggested two times a day, but my wife was a little piggish and she gave it to me three or four times a day.

My plans today are just as they were whenever I was a child I mean, I just live I just take it as it comes.



KATHY EVANS

A victim of birth trauma, Kathy Evans is mentally handicapped. At the time of her enrollment in the Adult Activity Center in Greenup, Kentucky in 1972, she was withdrawn and suffered epileptic seizures.

Laura Callihan, one of Kathy's instructors, worked five years to help bring Kathy out of her shell. Among other skills, Ms. Callihan has taught Kathy to crochet. Kathy's craft items include granny-square afghans, plant hangers, Christmas tree ornaments, and throw pillows.

Today, at age 23, Kathy requires heavy medication to address neurological problems, but her social awareness and one-to-one relationships in the workshop have greatly improved.

Kathy lives with her mother and two brothers at Raceland, Kentucky, a small community north of Ashland





*I live at Raceland with my mother and two brothers.
I've got a sister—she lives in Huntington. She's got
one little girl. My grandmother lives next door.*

*Miss Callihan taught me to crochet. It was easy to
learn. Sometimes I cook stuff at home. Sometimes
Mom wants me to wash dishes. In the winter I chop
wood and carry in the coal.*

I sold some blackberries. They grow over the hill.



My grandmother is going to can some of them. She makes quilts. I help her tack them out.

I go to church on Sunday. It's in Flatwoods. Church of Christ. I've been going for over a year. The church bus picks me up.

I save key chains. I have different kinds—193. I don't know how long I've been saving them. A long time. People give them to me and I buy them

I put some of my money in the bank. Sometimes I buy clothes. I like to go places. I like to go to Camden Park. My uncle takes me. I ride everything. I ride the roller coaster. And Cloud Nine. It goes around, and then goes up. I have stuffed animals I won there.



LAWRENCE COUCH



Polio confined Lawrence Couch to a wheelchair at age 14 and left him totally paralyzed except for partial use of his left hand and arm. Today, 29 years later, Lawrence is a painter who has achieved regional recognition. While the greys of winter, his predominant subject matter, may reflect the long struggle to learn to live with his handicap, it by no means shades his outlook on life. In spite of his handicap, Lawrence Couch is a self-sufficient, apparently happy man who enjoys his craft.

Lawrence is a native of Perry County, Kentucky where he shares a home with his parents

You have to find something that you like to do—and do it as well as you can. Set your sights as high as you can. You may never reach your goal, but there's a lot of enjoyment in trying. If you aim at the moon, now, there's a challenge trying to get there.

I spent several years trying to figure out in my own mind something I could do. I tried writing songs, mostly ballads and Country and Western. Not very good. I don't think. Couldn't get anything published. I thought of going back to school but that was almost impossible at the time.

The thing that took up most of my time before I got started painting was just watching television. I think maybe that once you are handicapped you go with what's available and the television was there so I watched it. This wasn't a total waste of time because I picked up a lot of things that maybe I didn't realize I was learning.

I was seventeen, I believe, when I finally got interested in art. My sister gave me a note pad and pencil. I didn't have anything else to do, so I started sketching and drawing. That built up my interest and I switched to watercolor and later to oils. Later, I took a three-year course with the Famous Artists School in Westport, Connecticut. It was a correspondence course. I've never been a person to do anything halfway. It's either all or nothing. So I spent the entire time working on that and nothing else. I finished it about three months early and I was a little bit proud of that.

Sometimes I would get up early in the morning, paint to ten or eleven at night. Couldn't hardly stop to eat. You get so involved in it. You're right in the paint-

ing. Climbing the mountain. Swimming the rivers. That type of thing.

You put your imagination to work on a painting. You add things you need for balance and composition, and if a tree's in the way, you move it out of the way. That's where you have a little power over deciding what goes into a painting.

My favorite season is autumn, but there's so many bright colors in it. Just doesn't match up with my style of painting. You can't grey an autumn scene down very much. So I switched mostly to winter scenes. It matches my style of painting I think.

I used to give my paintings away. If someone would come in and say, "I like that one," I would say, "Take it home with you." I'm just not a salesman. The hardest thing to do is to go out and say, "Now I did this, why don't you buy it?" Someone else can show my work or sell it a lot better than I can. I like meeting people—I don't want to give the wrong impression. But as far as trying to sell the paintings, that's what I'm talking about. The selling end is ten times harder than the painting end of it.

The thing that I found that works best for me, is I have brochures that I mail out. And I have friends that sell my work in other states and cities. They bring it to the attention of their friends, people they meet, and this leads to a lot of sales.

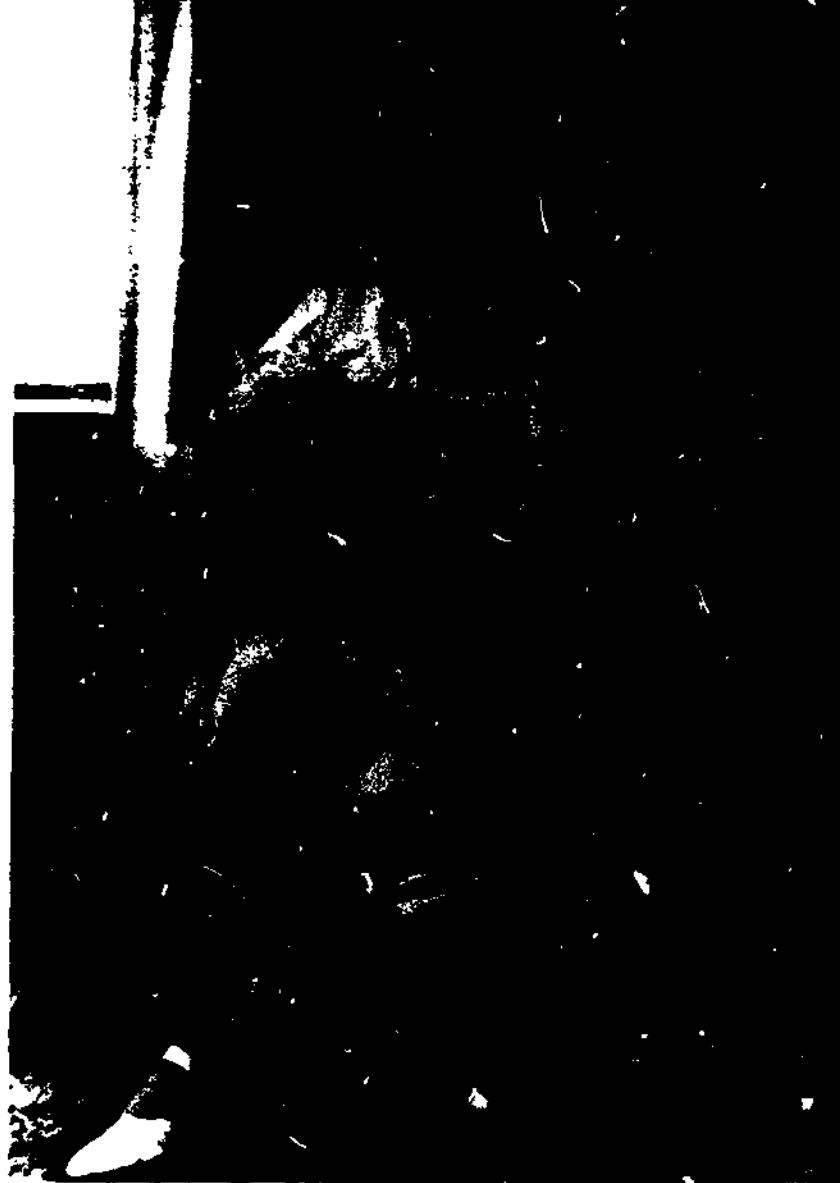
I sold a painting to Jimmy Dean. It was on the June Rawlings Show. It just so happened that Jimmy Dean was a guest the same day that I was. They said he might get all the attention and I could wait till later if I wanted to. But I said, well, we had gone to all the

trouble of arranging to be there, and I was looking forward to meeting him anyway. When they went to a commercial he looked at my paintings, said "How much is this one?" and I told him the price. When they came back on camera he said, "That one's sold. I'm taking that one home with me." I thought it was real nice he waited till we got back on camera to tell everybody he was buying it. That just shows you the type of person he is. He was doing it mostly for my benefit.

Actually, I've been pretty lucky overall. There's not very many opportunities for a person that is handicapped, especially a severe handicap. But I've been fortunate enough in spite of it to lead a full, happy life. It isn't an easy thing to overcome, but I had a family that stood by me. I give them most of the credit.

It's strange to go back over it and try to recall everything that's happened. It shows the changes that can take place in a person's life—down and up the peaks and valleys we all go through. But it always seems to come back to the same people and places like links in a chain. For instance, when I had polio they took me to Mt. Mary Hospital. The library stands there now. And twenty years later, that's where I had my first one-man show, on the same spot of ground. So that was another link in the chain.







URSULA DAVIDSON

Ursula Davidson has taught high school English for nine years. She taught biology for many years before that. Before she was two years old, Ursula contracted polio, a disease that left her paralyzed from the waist down. Today, her appearance and youthful energy do not suggest her 60 years.

Ms. Davidson's special interests include crocheting, crewel embroidery, egg decorating, and other crafts. She has always sewn her own clothes. Some of her work stems from original ideas like her thread collages: delicate, lacy backgrounds that frame cloth pictures. Ursula doesn't market her crafts. Her intent is recreational rather than vocational.

Mill Creek in Knott County, Kentucky has been Ursula's home since childhood. However, she loves to travel and drives herself wherever she wants to go.



My parents wanted all of us to get an education, and they did everthing they could to see that we got one. Since I had polio before age two, my father would take me to school on horseback, and when the weather was bad he would hitch the horse up to a corn sled and take me.

I went to school here on the creek through the eighth grade. High school was a real problem, though, because we didn't have roads then. So the first year in high school I boarded in Hindman with some friends. The settlement school was never willing to let me board because of my handicap. In those days, handicapped people experienced a tremendous amount of discrimination.

I went to Madison College, near Nashville, Tennessee for the first three years. The college was run by the Seventh Day Adventist Church, and young people could work their way. After that I came back and taught for two years in the one-room school up the creek. I finished my B.A. at Morehead. A little later I went to the University of Kentucky for my Master's Degree while working as a biology assistant at Georgetown College.

I taught bicolgy at Napier until 1970. Since then I've taught English.

I have two living brothers and two living sisters. All five of us are teachers.

As a child I was in the hospital a good part of every year until I was sixteen. I had one operation on my legs, but very little therapy as I recall.

I crawled. I crawled for approximately three years. I can remember getting out and crawling around the

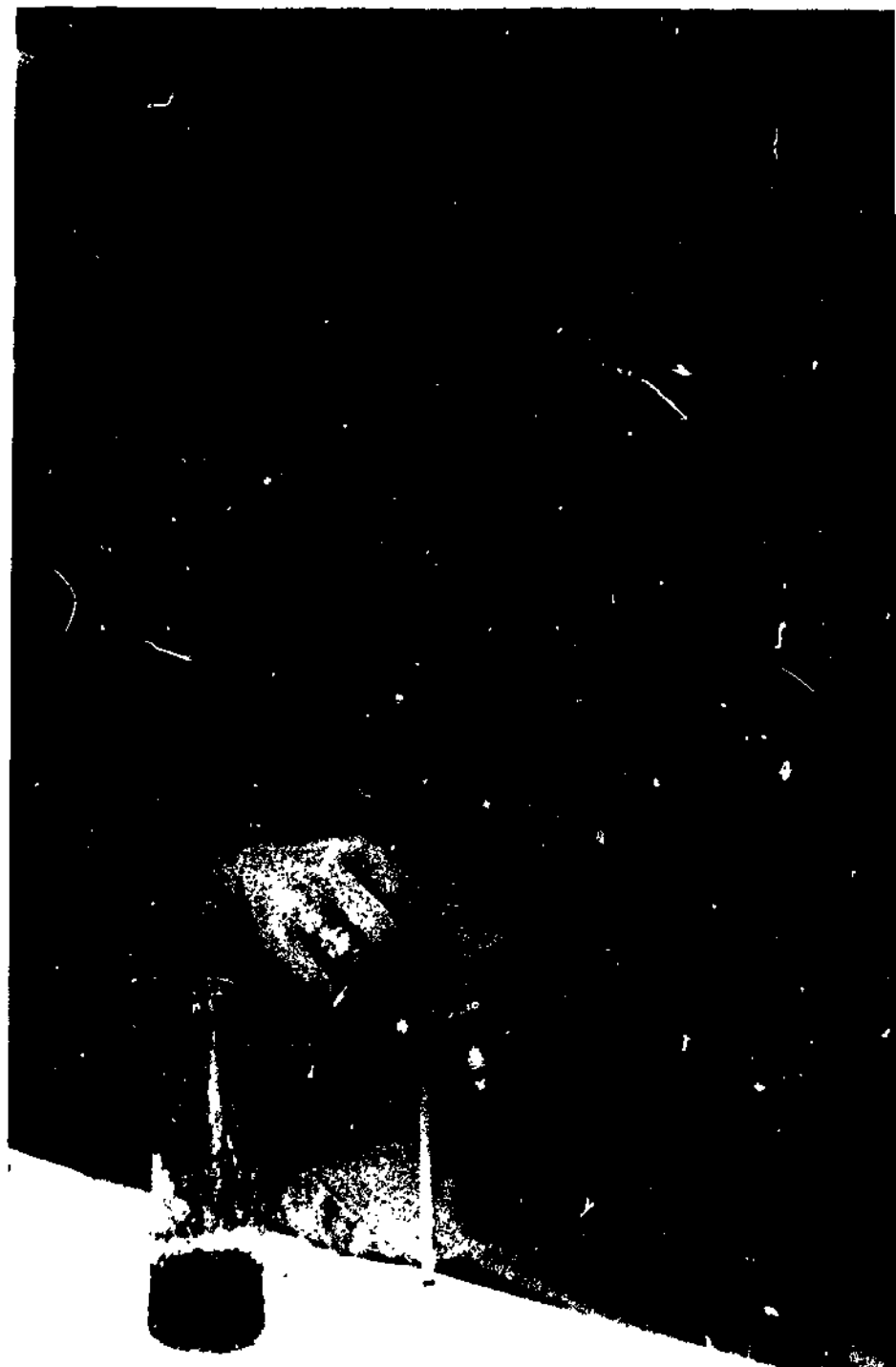
hillside to my uncle's house. I was a sort of rebellious child a lot of the time. I would pull off the brace the doctors wanted me to wear.

As long as I can remember I have loved to do things. I've always made doll clothes. At age ten I made my sister a little dress. Somewhere along the line my grandmother gave me a treadle sewing machine. I couldn't treadle with my feet but I learned to sew by leaning over and taking my hand and pushing the treadle up and down. I would guide the material with my left hand and pedal with the right.

I've always made my own clothes. And I do crewel embroidery and I crochet. I've sold a few things, but I don't make a habit of it. That's not my purpose at this point. But I have sold some of my thread pictures, or thread collages. Mostly to friends. And I've given a couple as wedding presents. I've never really shown them anyplace or got a professional evaluation of the work, but most people seem to like them very much.

I love to travel, and I do as much as I can. I got my first car in 1953. My parents were horrified when they found I wanted a car. They didn't think that would be possible. But I got one anyway. I love to drive. This is at least one time that I don't feel handicapped. I called my first car "The Emancipator".

CLIFFORD HOWARD



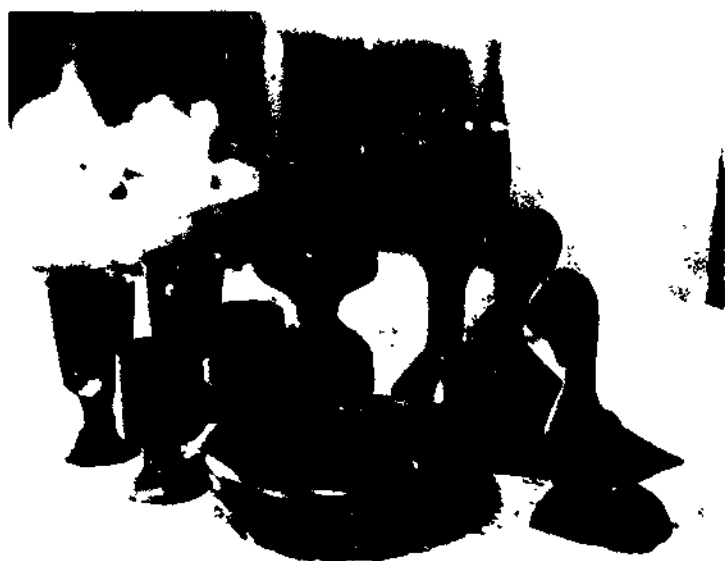


A member of the Kentucky Guild of Artists and Craftsmen, 26 year old Clifford Howard produces and sells quality woodwork. He lives at Asher, Kentucky where he was born and raised. He was a victim of muscular dystrophy when he was almost two years old. By the time he was nine, he could no longer straighten his legs and can only walk brief distances now.

Clifford gets around as well as a lot of people, though. He drives an Odyssey (a cross between a go-cart and a dune buggy) which even takes him up and

down the steep, rough road to his house.

The store at the mouth of the creek is where Clifford spends much of his time, socializing with his neighbors there. Since his brothers and sisters have moved away from home, he doesn't do as much woodwork as he did a few years ago. He would like to move his workshop closer to the main road so he can continue to work without being isolated



I was about 23 months old when I took muscular dystrophy. I just took a real bad fever that started getting worse. I walked up until I was nine. But I haven't got any worse since then.

I did what I could at home. My brothers always did the hard work outside. I'd help Mom with the cooking and washing dishes, canning in the summertime. I could do all the peeling, you know, string beans and peel potatoes. I thought it was dirty work at the time. Not really that bad, though. It was what I could do.

I don't really know when I got started with the woodwork. It's been awhile. I just started fooling around with some wood one day, and I made a set of candleholders. And after that's when I saw this guy

Doug Grant. He had seen a lot of art and crafts before, and he said mine was good. I didn't really know that much about it at the time, whether it was good or bad. But he bragged on me and gave me the confidence that I could do it. He helped me a lot after that. He didn't buy the equipment himself. It was a government grant of some kind. After I started making money I bought some myself. I bought the lathe. I bought a drill and drill press, some chisels, some smaller equipment.

I turned those wine glasses on my lathe. You can turn all kinds of different sizes of things, like bowls or anything, like candleholders. You can turn about anything as long as it's round. You take hand chisels and carve anything with a shape to it. Then you take a sander and sand it out smooth.

I always went out in the woods with my brothers and showed them what kind of wood I wanted. And then they would cut the tree for me. I'd keep it for something like six months, let it season out. Or either you can take it to a kiln drier. You can't work with green wood—it cracks. Makes you mad. Work about half a day on something and then it'll crack wide open.

Around here, people don't believe in something you just look at. If you can't use it, it's no good to you. All this stuff here, you could use it if you wanted to. Like sa'ad bowls. And the wine glasses.

I like my work, but I don't have my shop where I really want it right now. I don't like it in that branch anymore. Nobody home anymore. I'd like to be closer to the road. Now I just get out and loaf around. I just hang around the store a lot. About all we do around

here is get a bunch out and get drunk. I take care of myself though. I don't believe in getting past taking care of yourself. There's not very much work around here right now. The coal business is bad. That's what most people around here work in.

I vote. I think I'm Republican right now. Straddle the poles ever once in a while. Vote for the better side. I believe if you've got an honest man in there, he'll be a crook in a year or two anyway. They get the taste of

power or money or something—it changes them.

You got to set your mind, and do what you got to do. No difference from being short, nine foot tall, or fat or skinny, whatever. You still got to do what you have to.

